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1. Literature, 2000 to the Present Day
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Kathryn Robson, *I Suffer, Therefore I Am: Engaging with Empathy in Contemporary French Women’s Writing*, Oxford, Legenda, x + 140 pp., offers a brilliantly nuanced, thoughtful, and thought-provoking analysis of what is at stake in reading about the pain of others. Robson is here interested in works that foreground the painful experiences of others while questioning the possibility of any authentic encounter with otherness. The book’s title—drawn from Marie Darrieussecq’s *Rapport de police* (2010)—is ironic; against notions of empathy that assume a stable subject position on the part of the suffering other, or seek to shore up that of the reader, the model of ‘uncomfortable empathy’ Robson develops avoids both the firmness of a fixed distance between self and other and any attempt to deny that gap’s reality. The book is informed throughout by careful engagement with affect and trauma studies and feminist scholarship (Sara Ahmed, Lauren Berlant, Judith Butler, Cathy Caruth, among others); and the introduction provides a lucid and illuminating analysis of scholarship on the possibilities, limits, and notoriously slippery definition of empathy (as well as a brief reading of Christine Angot’s *Un Amour impossible* (2015)). Chapter 1 discusses narratives of eating disorders by Isabelle Caro, Darrieussecq, Amélie Nothomb, and Delphine de Vigan in which, Robson shows, identity, subject positions, and self–other relations are so troubled that they provide no firm ground for readerly empathy. Chapter 2 focuses on autobiographical accounts of the loss of a child by Laure Adler, Sophie Daull, and Camille Laurens, in which narrators (let alone readers) struggle to know how they feel and relationships to pain are mediated through competing dreams and fantasies. Chapter 3 engages with fictional accounts of filicide by Sophie Marinopoulos, Véronique Olmi, Mazarine Pingeot, and Laurence Tardieu, to challenge approaches to the subject that too readily assume understanding, so as to allow these texts to challenge our assumptions about maternity, violence, and empathy. Chapter 4 explores the ethical demands made of readers by autofictional texts by Chloé Delaume and Vigan, and foregrounds the opacity of that which cannot be incorporated into understandings of the self or the other. Original and incisive in both its individual readings and overarching approach, this book is an invaluable contribution to the study of contemporary women’s writing, the ethics of reading, and feminist literary criticism.

*Women and the City in French Literature and Culture: Reconfiguring the Feminine in the Urban Environment*, ed. Siobhán McIlvanney and Gillian Ni Cheallaigh, Cardiff, University of Wales Press, xiv + 300 pp., is another work focused on recent French-language women’s writing. This volume explores how French and Francophone women writers and filmmakers, from the 15th century to today, have perceived, experienced, and represented urban environments, as well as how women have been represented in the city. It contains two chapters relevant to this section: Sonja Stojanovic, ‘Marriage, Pregnancy and the City in Marie Darrieussecq’s *Le Pays*’ (161–179), which examines the persistence of urban experience in the protagonist’s inner life through the cartographic imaginary with which it leaves her, an analysis which feeds into Stojanovic’s reading of self-construction and its relations to matters of marriage, pregnancy, language, belonging, and writing; and Kate Averis, ‘Gendered Spaces of Ageing: The Liberations and Limitations of Urban Space in Annie Ernaux and Nancy Huston’ (266–287), which reads Ernaux’s *Les Années* (2008) and Huston’s *Passions d’Annie Leclerc* (2007), first situating them within a longer French tradition of writing about women’s ageing, then exploring the possibilities and challenges of female ageing in the city with a focus on photography and the peri-urban in Ernaux, friendship in Huston, and narrative framing in both.

*L’Esprit créateur*, 59.3, ‘Sexual/Textual Boundaries: Recent Women’s Writing in French’, ed. Kate Averis, Eglė Kačkutė, and Catherine Mao, offers an excellent selection of essays on contemporary women’s writing about sexuality focused on matters of agency, power, pleasure, and textual form. It contains the following articles relevant to this section: Shirley Jordan, ‘Overstepping the Boundaries: Sexual Awakening, Trauma, and Writing in Annie Ernaux’s *Mémoire de fille* and Christine Angot’s *Une Semaine de vacances*’ (5–18), which discusses the 2016 and 2012 works that both recount painfully formative teenage sexual experiences, illuminates each text’s search to find a viable textual form for conveying trauma, and demonstrates their significance for thinking about sex and sexuality in the contemporary world; Lori Saint-Martin, ‘Sister–Brother Incest, Androgyny, and Death: *Les Souffleurs* by Cécile Ladjali and *Ce qu’il en reste* by Julie Hivon’ (19–33), on 2004 and 2005 novels that stage sexual relationships between male–female twins, and the boundaries and taboos they cross around matters of incest, gender, violence, self and other, tragedy, and creativity; Catherine Rodgers, ‘Utilisations contrastées du discours autofictionnel: *D’après une histoire vraie* de Delphine de Vigan et *Place Colette* de Nathalie Rheims’ (34–46), which contrasts the approaches to autofiction in these two 2015 works with a focus on reader–writer relations, photography, truth/fiction, intertextuality, and ethical issues raised by writing and reading autobiographical narratives of oppressive sexual relationships; Gabrielle Parker, ‘*Madame Bovary X!*, or “on a le droit de vouloir être un objet”’ (47–59), which reads Leïla Slimani’s *Dans le jardin de l’ogre* (2014) as a reworking of the adultery novel and, through a careful close reading of the dynamics of self-objectification and addiction in the text, suggests it reinforces the pathologizing vision of female sexual desire Slimani claims to subvert; Diana Holmes, ‘Bad Sex/Good Work: Nancy Huston and the Boundaries of Erotic Writing’ (60–72), which uses Huston’s *Infrarouge* (2010) being awarded the Bad Sex Award as a springboard for thinking about the text as feminist erotic writing, about what constitutes good writing about sex, about cultural differences in the reception of erotic writing, and to give a brilliant close reading of the passage for which the award was received; Pauline Henry-Tierney, ‘*Marie Claire*’s Transgressive Trio: Erotic Alterity in Christine Angot, Claire Castillon, and Tatiana de Rosnay’ (73–85), which offers a comparative analysis of three novellas published by *Marie Claire* as supplements, highlighting their subversion of patriarchal constructions of female sexuality and transgression of the textual and generic conventions of romantic erotica; Nathalie Debrauwere-Miller, ‘Chahdortt Djavann et la honte sexuelle du “surmusulman”’ (99–113), on the transgression of sexual, textual, and generic boundaries in *Les Putes voilées n’iront jamais au paradis!* (2016).

*Starvation, Food Obsession and Identity: Eating Disorders in Contemporary Women’s Writing*, ed. Petra M. Bagley, Francesca Calamita, and Kathryn Robson, Oxford, Lang, 2017, xii + 292 pp., provides an excellent collection of essays that focus on texts in French, German, and Italian that represent, redefine, and challenge cultural understandings of eating disorders. The introduction surveys the cultural history of thinness and the medical history of eating disorders, as well as feminist theorizing of the subject. Chapters relevant to this section include those by: Siobhán McIlvanney (23–44), who focuses on narratives of anorexia by Marie Dupont, Véronique Poivre d’Arvor, and Janine Teisson that foreground the viewpoint of mothers (as witnesses or as sufferers), to challenge the pathologization of the mother–daughter relationship, argue for a socio-historical approach to anorexia’s complex aetiology, and suggest that literature can offer a valuable counter-perspective to French medical and psychoanalytic discourse on anorexia; Nathalie Morello (121–141), who explores matters of violence, agency, and family dynamics in anorexia narratives by Lou Delvig, Camille de Peretti, and Sandra Tohorah, and considers the extent to which, by framing their stories as a quest for the self, they risk reinforcing an understanding of anorexia as an individual rather than socio-political issue; Dearbhla McGrath (145–165), who reads Marie Darrieussecq’s *Truismes* (1996) and interprets its protagonist’s metamorphosis as representing an eating disorder, and as metaphorical for the perception and treatment of women in contemporary society; Sonja Stojanovic (167–186), who also reads *Truismes*, and focuses on hunger and binge eating, excess and its regulation, and on writing as a space for ambiguity, monstrosity, and both enacting and regulating excess; Kathryn Robson (257–276), who challenges dominant accounts of the links between reading and anorexia through readings of works by Geneviève Brisac, Delvig, and Amélie Nothomb, works which Robson argues trouble readers’ attempts to define the subject of anorexia, suggest different relations between reading and eating disorders through representations of anorexic readers, and implicate their own readers in a form of ‘disordered reading’ that refuses either close identification or fixed critical distance.

*Écritures de femmes en Belgique francophone après 1945*, ed. Marc Quaghebeur, Brussels, Lang, 414 pp., provides a broad survey of modern Belgian women’s writing in French. The volume aims to avoid essentialism, and instead emphasize the singularity and originality of each writer’s aesthetic; most chapters thus focus on a single author. Writers covered include both well-known names (though Amélie Nothomb is notably absent), and many who have hitherto received little critical attention. Marc Quaghebeur (17–49) provides a broad panorama of the evolution and historical context of women’s writing in Belgium in the last 200 years, in a long introductory chapter followed by: José Domingues de Almeida (163–175) on Colette Nys-Mazure; Maria de Fátima Outeirinho (201–212) on Leïla Houra; Caroline Verdier (233–248) on Élisa Brune; Bernadette Desorbay (249–271) on Diane Meur and Lydia Flem; Laurence Boudart (305–321) on Corinne Hoex’s *Décidément je t’assassine* (2010); Marie Dehout (323–334) and Éric Clemens (335–344) on Dominique Costermans; Céline Mariage (345–370) on Tuyêt-Nga Nguyên; and Leonor Lourenço de Abreu (371–392) on Évelyne Heuffel’s *Palmes dans l’azur* (2016). The volume also contains an essay by writer Françoise Lalande.

Manuel Bragança, *Hitler’s French Literary Afterlives, 1945–2017*, Cham, Palgrave Macmillan, xiii + 130 pp., is one of a number of publications in 2017 to deal with French literary responses to World War II and the Holocaust. It offers an incisive and illuminating analysis of how and why Hitler’s representation in French novels has evolved over time, and of the ethical and literary challenges that arise from including in fiction historical figures in general, and Hitler in particular. Indeed, Bragança lays out how these challenges have themselves evolved over time, as have writers’ literary strategies for handling them. The introduction robustly contextualizes the study by providing an overview of, and identifying different phases in, French historiographical and literary work on World War II, and by considering why, in contrast to the Anglo-American context, Hitler’s appearance in French fiction remains rare. Two of the book’s chapters are relevant to this section. Chapter 4 discusses Frédéric Dard’s *Le Dragon de Cracovie* (1998) and Éric-Emmanuel Schmitt’s *La Part de l’autre* (2001) as novels with different approaches to matters of memory and forgetting, and shows that both in different ways ask how Hitler became who he was; Bragança suggests both works, in contrasting ways, point to the coincidence of a very specific individual and a very specific historical context. This chapter also offers a clear-sighted discussion of the different objectives, writing principles, constraints, and responsibilities faced by novelists and historians, respectively. Chapter 5, meanwhile, examines Christian Millou’s *Le Passant de Vienne* (2010) and Michel Folco’s *La Jeunesse mélancolique et très désabusée d’Adolf Hitler* (2010), which both focus on Hitler as a youth, and which, as Bragança shows, employ different styles and narrative means for challenging myths that have accrued about the Führer. The book’s conclusion includes a comprehensive survey of other relevant works, and examines contemporary trends to ask what Hitler’s future in fiction might look like. Insightful and lucid in both its broad analysis and readings of individual (for the most part understudied) works, this book makes a very substantial contribution to the study of French cultural memory of World War II.

*French Forum*, 44.1, ‘The Holocaust in French and Francophone Literature (1997–2017)’, ed. Helena Duffy, contains many excellent contributions on contemporary French Holocaust writings by first-, second- and third-generation authors, offering clear-sighted analyses of their complex literary, ethical, and epistemological stakes. In addition to an interview with Arnaud Rynker, in which he discusses his novel *Le Wagon* (2010) and the future of fiction concerning the Shoah, it includes the following articles relevant to this section: Alan Morris, ‘Shadow Play: Patrick Modiano and the Legacy of the Holocaust’ (13–28), which, focusing especially on the Occupation trilogy (1968–1972) and *Dora Bruder* (1997), considers how well (or poorly) Modiano’s oeuvre reflects the Holocaust, only explicitly addressed in *Dora Bruder*, and nuances Erin McGlothlin’s work on second-generation Holocaust writers by examining Modiano’s ambiguous status as both a second-generation survivor and perpetrator; Helena Duffy, ‘“Les Années noires avaient été grises”: A Meta-Ethical Examination of Pierre Assouline’s Appropriation of Primo Levi’s Concept of the “Grey Zone”’ (29–44), which considers and critiques on epistemological and ethical grounds Assouline’s appropriation of Levi’s notion, one that Levi formulated to explore the predicament of Jews in ghettos and camps but that, in Duffy’s view, Assouline manipulates such that readers might suspend judgement of wartime France; Aurélie Barjonet, ‘Une troisième génération réparatrice?’ (55–70), which compares and examines works by Clémence Boulouque, Yannick Haenel, and Colombe Schneck that intersect the past and present of victims or perpetrators and their descendants, and that seek a form of reparation through memory; Anna Maziarczyk, ‘La Shoah dans la narration ambiguë: *Un amour sans résistance* de Gilles Rozier’ (71–85), on Rozier’s 2003 novel and matters of unreliable narration, third-generation Holocaust writing, and narrative and moral ambiguity; Susan Bainbrigge, ‘Prosthetic and Palimpsestic Play in Agnès Desarthe’s *Le Remplaçant* (2009): Revisiting the Holocaust’ (87–101), which discusses themes of replacement and palimpsest in Desarthe’s work with reference to theories of post-memory, prosthetic memory, and hauntology; Gary D. Mole, ‘Les “Gardiens de la mémoire”: la Shoah dans la poésie francophone contemporaine’ (103–118), which surveys and examines contemporary French-language poetry concerned with the Holocaust, notably by Tristan Janco, Karola Fliegner-Giroud, Robert Tirvaudey, and Louise Dupré; Avril Tynan, ‘Please Watch Responsibly: The Ethical Responsibility of the Viewer in Amélie Nothomb’s *Acide sulfurique*’ (133–147), which reads Nothomb’s 2005 dystopian novel as a work that foregrounds moral responsibilities and that critiques contemporary bystander behaviour and the mediatic commodification of misery; Liran Razinsky, ‘*La Mort qu’il faut*: Semprun and Writing after Death’ (179–194), which focuses on the figure of the double in Semprun’s autobiographical novel *Le Mort qu’il faut* (2001), and its implications for the survivor-writer’s views on the possibility of witnessing the death of another and of oneself, as well as on the possibility of writing fiction about the Holocaust.

Nathan Bracher, ‘Learning the Lessons of History and Literature: The Case of Éric Vuillard’s *L’Ordre du jour*’, *History & Memory*, 31.1:3–24, gives a compelling, very critical analysis of Vuillard’s 2017 novel and its reception. Bracher takes the Parisian press to task for what he views as its naïve lauding of the book as revealing the truth behind Hitler’s rise to power better than academic history ever could, and attends to various fallacies at work in this reception; these include the confusion of the reality effect for historical authenticity and what he calls the ‘metonymical fallacy’, the belief that the driving mechanics of history can be revealed by focusing on minuscule details. Nathan Bracher, ‘Matters of Principle for Jérôme Ferrari: Science and Conscience, Ethics and Aesthetics in the Life of Werner Heisenberg’, *French Cultural Studies*, 30:269–280, reads Ferrari’s 2015 work as exploring epistemological, existential, and ethical quandaries through the prism of the uncertainty principle, formulated by the scientist Werner Heisenberg, whom this text takes as its subject. Bracher compares and contrasts the novel to other recent French literary works that focus on historical figures of World War II, highlighting the ways in which Ferrari’s subjectively charged approach to history affords attention to both entanglements of and distinctions between the past and the present, while refusing the allure of moral relativism that the paradigm of uncertainty might invite. Heidi Brown, ‘Trauma, Language, and Literature: Psycholinguistic Dynamics in Georges-Arthur Goldschmidt’s Autobiographical Writing in Response to World War II’, *French Forum*, 44:389–403, meanwhile, reads a range of Goldschmidt’s works in French with reference to scholarship in trauma studies and in the psycholinguistics of first and second languages. Brown characterizes Goldschmidt as a coordinate bilingual, and is interested in the ways in which the French language and both French and German literature provide him with the distance necessary to process trauma.

Virginie Tahar, *La Fabrique oulipienne du récit: expérimentations et pratiques narratives depuis 1980*, Garnier, 756 pp., is the first book to focus exclusively on Oulipian approaches to narrative, and provides an impressively vast, lucid, and well-informed survey and analysis. Tahar decides not to foreground the notion of constraint which typically dominates in critical discussions of Oulipo, but rather discuss a variety of practices and experiments in which constraint is of prime but not exclusive significance; more generally, Tahar combines here a spirit of synthesis with sensitivity to the diversity of Oulipian approaches. The book’s corpus, by starting in 1980, excludes the Oulipian writers that have received most critical attention (Italo Calvino, Georges Perec, and Raymond Queneau), which leaves room for other well-known names but also those who have been the subject of little or no scholarship to date; primary texts include works by Noël Arnaud, Michèle Audin, Marcel Bénabou, Jacques Bens, Claude Berge, Jacques Duchateau, Paul Fournel, Anne Garréta, Jacques Jouet, Hervé Le Tellier, Harry Matthews, Ian Monk, and Jacques Roubaud, as well as collective works signed Oulipo. These include novels but also short stories, *contes*, autobiography, autofiction, travel narratives, and hybrid or *sui generis* genres. Chapter 1 offers insights into literary influences on Oulipian narrative, and how Oulipians have positioned themselves in relation to the nouveau roman, postmodernism, and other contemporary trends, while chapter 2 examines Oulipians’ own explicit discussions of narrative. Chapter 3 looks at the ways in which Oulipian narrative works have borrowed structures from other domains (poetry, mathematics, music, games); while chapter 4 considers narratological experimentation with chronology, narrative voice, focalization, and narrative levels. Chapter 5 discusses the Oulipian practice of recycling genres (the *roman policier*, *roman-feuilleton*, *récit de voyage*, *roman de banlieue*). Chapter 6 focuses on the group culture of Oulipo, and how this is reflected through ‘signs of belonging’ in their works, while chapter 7 discusses Oulipian practices of collective writing. In addition, the appendix includes interviews with several members as well as a writer influenced by the group (Régine Detambel). Combining lucidity with clear enthusiasm for its subject, this book makes a significant contribution to scholarship on Oulipo and on narrative experimentation more broadly.

*L’Esprit créateur*, 49.4, ‘Translingual Writing in French and Francophone Literature’, ed. Natalie Edwards and Christopher Hogarth, contains several excellent pieces on works from the Renaissance to the present day. In the introduction, the editors provide a survey of scholarship on translingual literature, within and beyond French studies, and declare their aim to celebrate multilingualism and challenge the confines of monolingualism. The issue contains two relevant articles: Blake Smith, ‘Translingualism in Francophone Writing from South Asia’ (68–80), which surveys the history of Francophone writing in Bengal and Goa before focusing on two recent works by Pondicherrian writers—K. Madavane’s *Mourir à Bénarès* (2004) and Ari Gautier’s *Le Thinnai* (2018)—, to emphasize the importance of taking account of the context of values, meanings, and possibilities for individual and collective identity attached to different languages, and how such works might challenge a language’s own identity; and Natalie Edwards, ‘Translingual Life Writing: Vassilis Alexakis, Hélène Cixous, Lydie Salvayre’ (124–136), which examines the stakes of incorporating multiple languages into a self-narrative and the questions this raises about the relationship between language, intimacy, and identity, through readings of Alexakis’s *Paris-Athènes* (1989), Cixous’s *Une autobiographie allemande* (2016), and Salvayre’s *Pas pleurer* (2014).

Anaïs Maurer, ‘Océanitude: repenser le tribalisme occidental au prisme des nationalismes océaniens’, *Francosphères*, 8:109–125, is one of two articles this year concerning Oceanian francophone works. It discusses the notion of Oceanitude, which originates from francophone Oceania, as one that combines nationalism with openness to the world, in opposition to both Western ethnonationalism and globalization. She develops this notion through a reading of Ni-Vanuatu novelist Paul Tavo’s *Quand le cannibal ricane* (2015), which first coined the term, and Tavae Raioaoa and Lionel Duroy’s *Si loin du monde* (2003), as well as philosophy and politics. According to Maurer, Oceanitude offers an understanding of collective identity based not on origins or (as in Negritude) on aesthetics, but on a valorization of mobility, and shared ecological consciousness and responsibility. Julia L. Frengs, ‘*Présences polyvalentes*: Protean Polynesian Voices in the Works of Rai Chaze and Titaua Peu’, *French Review*, 93.1:141–153, meanwhile, discusses Chaze’s *Avant la saison des pluies* (2011) and Peu’s *Pina* (2016), which, she argues, reimagine Oceania as at once one and multiple. She focuses on the ways they combine an experimental approach to narrative construction and multiple narrators with indigenous epistemologies, in works that, through form and content, reflect their contemporary socio-political context and that critique colonial and neocolonial exploitation.

*Voyages extrêmes*, ed. Gilles Louÿs, Lettres modernes Minard, 290 pp., focuses on writings about extreme forms of travel. Louÿs’s introduction (9–27) discusses and historicizes contemporary culture’s fascination with such extreme exploits, and offers psychological, psychoanalytic, anthropological, and sociological perspectives on the attraction of undertaking extreme journeys and communicating such experiences to others through writing. Chapters relevant to this section include: Jean-Xavier Ridon (65–78), who examines Sylvain Tesson’s *Dans les forêts de Sibérie* (2011) alongside his film *Six mois de cabane au Baïkal* (2011) to discuss how the extreme reflects a nostalgia for a time before globalization, when there were still parts of the world to discover, and how Tesson’s model of conquest reproduces the neocolonial ideology he claims to challenge; Gilles Louÿs (79–109), who discusses the role of the rainforest as triggering pseudo-shamanic visions in works by Raymond Maufrais, Olivier Germain-Thomas, and Raymond Figueras; Emmanuelle Sauvage (225–254), on the extreme and the extraordinary in Raymonde Carasco’s notebooks about her travels in Mexico, published posthumously in 2014; Sarga Moussa (255–272), who reads the second part of Michaël Ferrier’s *Fukushima: récit d’un désastre* (2012) as a *récit de voyage*, to explore literature’s role in bearing witness to human catastrophe.

*Poétiques de la liste et imaginaire sériel dans les lettres (XXe et XXIe siècles)*, ed. Nathalie Dupont and Éric Trudel, Montreal, Nota bene, 398 pp., explores the use of lists of diverse sorts in literary works. The editors’ introduction considers the history of the literary list and surveys existing scholarship on the subject. The first section contains chapters with a broad focus, and contains the following contributions relevant to this section: Gaspard Turin (17–38) on literary lists that confront and contest scientific forms of knowledge, with reference to François Rabelais, Jules Verne, and Éric Chevillard; Thangam Ravindranathan (39–64) on attempts to inventory animals—and the *innommé animal* that always escapes listing—in works by Henri Michaux and Chevillard; Laurent Demanze (65–82) on lists, dictionaries, and catalogues in contemporary *autoportraits* by Gwenaëlle Aubry, François Bon, Chevillard, Marie-Hélène Lafon, Camille Laurens, and Gérard Macé, among others; Alison James (109–134) on lists in Oulipian writings by Jacques Jouet, Hervé Le Tellier, Michèle Métail, Georges Perec, Jacques Roubaud, and others. The chapters of the second section, meanwhile, focus each on one or two authors: Éric Trudel (137–163) on Marc-Antoine K. Phaneuf’s *Téléthons de la grande surface* (2008) and Thomas Clerc’s *Paris, musée du XXIe siècle* (2007); Nathalie Dupont (165–187) on Pierre Senges; Benjamin Andréo (189–210) on Christian Prigent’s *Six jours sur le Tour* (1991); Julien Lefort-Favreau (211–235) on Nathalie Quintane; Christophe Reig (237–259) on Édouard Levé; Anne-Renée Caillé (261–285) on Christophe Tarkos; Nathalie Wourm (287–304) on Anne-James Chaton. The final section turns to other art forms, and includes a chapter by Marion Chénetier-Alev (329–356) on the performance of the list in three stagings of Valère Novarina’s *L’Opérette imaginaire* (1998).

*Le Format court: récits d’aujourd’hui*, ed. Claire Colin, Sabrinelle Bedrane, and Christine Lorre-Johnston, Garnier, 440 pp., provides a wide-ranging exploration of short-form narratives, literary or otherwise, in France and beyond, from the 19th century to today. The volume is particularly concerned with how short-form works both reflect and relate social and historical changes. It contains interviews with several authors (including Belinda Cannone), essays by Marie-Hélène Lafon and Philippe Vilain, and the transcript of a roundtable with Alain Absire, Georges-Olivier Châteaureynaud, and Lafon. Chapters relevant to this section include those by: Isabelle Roussel-Gillet (297–314), on metros and movement, museums and collective memory, portability as both theme and a formal feature, and multimedia experiments, with reference to works by Jean Echenoz, Annie Ernaux, Philippe Forest, J. M. G. Le Clézio, Leïla Sebbar, and Lucien Suel; and Anne Sennhauser (377–389), on the generic specificities of Lafon’s short stories, but also continuities and shared motifs between the latter and her novels.

*Irish Journal of French Studies*, 19, ‘Untimely Mourning: Representing Child Death and Parental Mourning in Contemporary French and Francophone Literature and Culture’, ed. Élise Hugueny-Léger and Julie Rodgers, provides many insightful contributions on social, psychic, ethical, and aesthetic aspects of parental mourning, all thoughtfully laid out in the editors’ introduction. It contains the following relevant articles: Holly Runde, ‘Empathy for Post-Abortion Grief in Louise Lambrichs’s *Journal d’Hannah* (1993)’ (34–52), which explores matters of liminality raised by mourning in the context of abortion, and reads Lambrichs’s novel as a challenge to make discursive space for the diverse ways in which women deal with this experience; Barbara Havercroft, ‘The Trauma of Child Death: The Discourse of Mourning in Camille Laurens’s and Laure Adler’s Autobiographical Writings’ (53–69), which explores the poetics of mourning, and writing as both an offering to the deceased child and as a performative stage in bereavement, through readings of Laurens’s *Philippe* (1995) and Adler’s *A ce soir* (2001); Kathryn Robson, ‘After the End: The Death of a Child in Marie Darrieussecq’s *Tom est mort* and Hélène Cixous’s *Le Jour où je n’étais pas là*’ (70–86), which reads Darrieussecq’s 2007 and Cixous’s 2000 works alongside Cathy Caruth’s *Literature in the Ashes of History* (2013) to examine what it might mean to write ‘after the end’ and how these works articulate language with erasure, absence, and stammering; Adrienne Angelo, ‘Orphaned Fathers in Contemporary French Literature: Writing Child Loss from a Paternal Perspective’ (87–106), which interrogates and counters the socio-cultural pressures that obstruct paternal mourning through readings of works by Bernard Chambaz, Philippe Delaroche, Michel Rostain, and Alain Thiesse that challenge assumptions about bereaved fathers; Máire Áine Ní Mhainnín, ‘“Il aurait peut-être aurait préféré avoir une autre fille”: Paternal Mourning in the Work of Annie Ernaux’ (107–122), which references several of Ernaux’s works to discuss her perception of her father’s grief for another daughter, with reference to Caruth as well as Sigmund Freud; Élise Hugueny-Léger, ‘Donner corps à la perte: figures du deuil parental dans *Puisque rien ne dure* de Laurence Tardieu’ (144–164), which examines the literary strategies employed in Tardieu’s 2006 fictional novel to deal with the particularities of mourning after the physical disappearance of a child through notions of integration and envelopment, and the creative possibilities of both the literary and the maternal body; Julie Rodgers, ‘Telling the Untellable: Negotiating Maternal Bereavement in Sophie Daull’s *Camille, mon envolée* (2015)’ (165–185), which explores the physical, psychological, and social consequences of maternal grief through a reading of Daull’s autobiographical text, as well as the embodiment of mourning, the relationship between writing and grief, and how this work challenges assumptions about maternal mourning.

*French Cultural Studies*, 30.2, ‘Mediating Literature’, ed. Dominic Glynn and Sébastien Lemerle, follows a 2018 symposium on the same subject at the Institute of Modern Languages Research, part of a larger research project on ‘Literature under Constraint’. The introduction presents the project and this issue, which both bring together literary scholars and social scientists to consider the status of and constraints faced by literature and the writer today. The issue contains three articles relevant to this section: Gisèle Sapiro, ‘The Writing Profession in France: Between Symbolic and Professional Recognition’ (105–120), based on qualitative research, presents current transformations of the writing profession in France, with a particular focus on literary events, residencies, and other professional ‘activités connexes’, how they fit into and structure writers’ lives, and how writers themselves perceive them; Erika Fülöp, ‘Digital Authorship and Social Media: French Digital Authors’ Attitudes towards Facebook’ (121–137), which explores the attitudes and approaches to Facebook of writers who publish through and/or experiment with digital technology, by way of three case studies of writers who use (François Bon), refuse (Neil Jomunsi), or abuse (Jean-Pierre Balpe) the social media platform; and Subha Xavier, ‘The Global Afterlife: Sino-French Literature and the Politics of Translation’ (153–165), which examines the inner workings of translation between French and Chinese, the linguistic and political constraints at play when Sino-French literature is translated for publication in China, and the forms of aggression at work in world literature when texts are published and circulated under conditions beyond the author’s control.

*Contemporary French and Francophone Studies*, 23.4, ‘The Google Era?’, ed. Roger Célestin, Éliane Dalmolin, and Anne-Marie Picard, includes two articles on contemporary novelists: Russell Williams, ‘Michel Houellebecq: Google, Plagiarism, and Postproduction’ (414–424), which discusses Houellebecq as a symptom of how the information age has transformed notions of writing and work, and examines how this is manifested in the appropriative style and form of his work (with reference to Kenneth Goldsmith on ‘uncreative writing’); and Emmanuel Buzay, ‘Le Monde selon Google dans le roman d’Aurélien Bellanger *La Théorie de l’information*’ (480–489), on Bellanger’s 2014 science-fiction novel and matters of pirating, positivism, and post-humanism. The issue also contains an essay by François Bon on how the digital age has transformed memory and reading; an article by publisher David Desrimais, founder of Jean Boîte Éditions; and short pieces on how Google has transformed their ways of working, teaching, and thinking by respondents including writer Jérôme Game and literary scholars Alexandre Gefen and Daniel Vaillancourt.

*Forum for Modern Language Studies*, 55, ‘Intermedialities: Dance in Modern and Contemporary French Culture’, ed. Áine Larkin, is the proceedings of a 2015 conference at the University of Aberdeen. The introduction surveys recent collaborations that stretch and blur boundaries between dance and other media. The issue contains two articles relevant to this section: Valeria Gramigna, ‘Literary Concordances in the Twenty-First Century’ (257–268), which focuses on the Concordan(s)e festival that each year brings together a writer and a choreographer in collaboration, and the ways in which it gives us a changed, porous sense of what literature is; and David Gascoigne, ‘Word and Gesture: Marie Nimier’s *Vous dansez?* As Hybrid Text’ (269–279), on what he terms Nimier’s ‘choré-récits’ in her 2005 text, and what they suggest about the relationship and differences between verbal and gestural language and art.

*Revue critique de fixxion française contemporarine*, 18, ‘Littératures de terrain’, ed. Alison James and Dominique Viart, contains the following relevant articles: Dominique Viart, ‘Les Littératures de terrain’ (1–13), which offers a definition of the notion and a panorama of relevant works and their concerns; Mathilde Roussigné, ‘Le Terrain: une affaire de discipline? Généalogie d’une pratique et confluences indisciplinaires’ (16–29), on Jean Rolin, Arno Bertina, Sylvain Pattieu, Sylvain Prudhomme, Joy Sorman, and Hélène Gaudy; Laurent Demanze, ‘Expériences de terrain, terrain d’expérimentation’ (30–40), on ‘l’enquête comme expérience’ in contemporary literature; David Couvidat, ‘Du terrain au texte: le cas des témoignages ethnographiques de la collection “Terre Humaine”’ (41–51); Maxime Decout, ‘En amont et en aval de l’enquête de terrain sur la Shoah’ (63–72), on Hélène Cixous, Ivan Jablonka, Daniel Mendelsohn, Patrick Modiano, and Marianne Rubinstein; Maud Lecacheur, ‘Ouvre grand tes oreilles: les dispositifs de collecte de voix dans la littérature contemporaine’ (73–82), on, among others, Jean-Paul Goux, Jean Hatzfeld, and Olivia Rosenthal; Églantine Colon, ‘Glissements de terrain: les enquêtes post-militantes de Jean Rolin’ (83–94); Cécile Yapaudjian-Labat, ‘Histoire, mémoire et révolutions dans *Viva*: une enquête de Patrick Deville’ (5–104); Mathilde Zbaeren, ‘Écriture collective et fragments d’expériences: *Constellations* (L’Éclat, 2014) du collectif Mauvaise troupe’ (105–117), a group formed in the Zone-à-défendre at Notre-Dame-des-Landes; Violaine Sauty, ‘L’Immersion comme sur un fil: Geoffrey Le Guilcher et Jean-Baptiste Malet dans l’enfer du nouveau taylorisme’ (118–130); Joshua Armstrong, ‘Fine Lines: Jacques Réda’s *Poetics of Place*’ (143–154); Marie Evette-Deléage, ‘Poétique du carnet de voyage et écriture de terrain dans “Le passant de l’Athos” de Bernard Noël’ (155–166). The issue also includes interviews with writers Joy Sorman, Éric Chauvier, and Philippe Vasset, and a text by Marie Cosnay.

*Revue critique de fixxion française contemporarine*, 19, ‘Fictions “françaises”’, ed. Alexandre Gefen, Cornelia Ruhe, and Oana Panaïté, includes the following articles relevant to this section: Jean-Yves Laurichesse, ‘Le Monde rural au passé et au présent: une histoire française’ (14–26), on, among others, Pierre Bergounioux, Jean-Baptiste Del Amo, Aurélien Delsaux, Marie-Hélène Lafon, Pierre Michon, and Richard Millet; Gina Stamm, ‘For a Literature of “Déracinement”’ (27–36), which argues against a conception of regional literature as ‘rooted’, in favour of a ‘déracinement’ turned towards the global; Françoise Campbell, ‘La France c’est Michel Houellebecq? French Identity and Cultural Myth in *La Carte et le territoire*, *Soumission* and *Sérotonine*’ (37–48); Lena Seauve, ‘La “Grippe française” et le malaise du lecteur: de la (dé)construction littéraire d’une “identité nationale” dans *L’art français de la guerre* d’Alexis Jenni’ (57–66); Riccardo Barontini, ‘Enraciner le cosmopolitisme? Lieux, sujet et communauté dans *Le pays* de Marie Darrieussecq’ (67–77); Sophie Chopin, ‘Paris, ville fantôme: l’identité française dans les romans de Patrick Modiano’ (78–90); Pauline Hachette, ‘Redonner un génie aux lieux dans *Le Grand Paris* d’Aurélien Bellanger’ (91–100); Aline Marchand, ‘La France, c’était maintenant—micro-généalogies contemporaines’ (101–110), on Patrick Deville and Ivan Jablonka; Laude Ngadi Maïssa, ‘Des usages du “peuple” dans les manifestes pour une littérature-monde’ (111–121); Valentina Tarquini, ‘De *La préférence nationale* à *Marianne*: l’esprit “mauve” de l’identité française dans la prose de Fatou Diome’ (122–135); Étienne Achille, ‘Behind Closed Doors: Postcolonial Domesticity, Whiteness, and the Making of *petits Blancs*’ (147–155), on Leïla Slimani’s *Chanson Douce* (2016). The issue also contains an interview with Diome and a text by writer Anne-Marie Garat.

Alexandre Gefen, ‘Liens humains, liens textuels: les écritures des attentats de 2015 en France’, *Études Francophones*, 31:91–105, offers a very rich survey of literary and documentary works written in response to the 2015 terrorist attacks in France; particular attention is paid to Philippe Lançon’s *Le Lambeau* (2018) and Erwin Larher’s *Le Livre que je ne voulais pas écrire* (2017), but over a dozen other works are also considered. Making subtle and germane comparisons and distinctions with literary work in the US that responds to 9/11, Gefen highlights the preference in France for personal autobiographical forms and modes of collective testimony; even in the rare novels on the subject, Gefen finds a concern for the ethics of fictionalization. Gefen identifies themes of resilience and of personal and social reconstruction recurring throughout these works, as well as concerns for the therapeutic value of writing, for literature’s performative function of repair, consolation, and reassurance, and themes of care and communal bonds.

Dominique Poncelet, ‘Le Livre comme tombeau littéraire: *Franz et François* de François Weyergans et *D’autres vies que la mienne* d’Emmanuel Carrère’, *French Review*, 93.2:51–63, reads Weyergans’s 1997 novel and Carrère’s 2009 work as two texts that engage with the logic, possibilities, and limits of the literary tombeau. With reference to the history of the tombeau genre and to Paul Ricœur on writing as sepulchre, Poncelet focuses on Weyergans’s exploration of how writing might be involved in relations of power between the living and the dead, and how, for Carrère, the book comes to act as a force for solidifying human bonds.

1. 2
2. The Novel and Other Prose Fiction

Joshua Armstrong, *Maps and Territories: Global Positioning in the Contemporary French Novel*, Liverpool U.P., x + 238 pp., is the first of three excellent monographs dealing with novels published in Liverpool University Press’s ‘Contemporary French and Francophone Cultures’ series in 2019. It offers an expansive and illuminating study of how contemporary novels engage with issues of space, place, and belonging in the context of globalization. Armstrong is interested in how his primary works position their protagonists in relation to the dynamics of globalization, and thereby seek to remap social and spatial relations. Major themes addressed include matters of identity, social fracture, precarity, consumption, commercial visual media, optics, disorientation, deterritorialization, capitalist growth, and contradiction, and motifs laced throughout include the relationship between large-scale ‘maps’ and local ‘territories’, and between ‘revolution’ and ‘revelation’. The discussion of the literary works is underpinned by engagement with theorists including Marc Augé, Edward Casey, David Harvey, Frederic Jameson, and Bruno Latour, and what might otherwise have proven itself a disorientingly large subject is given robust structure through sections of single-author chapters that each bring two writers into productive, original dialogue on a shared spatial concern. Part I examines works by Michel Houellebecq and Chloé Delaume to discuss literary engagements with ‘big picture’ representations of the world propagated by commercial visual media. Part II reads Lydie Salvayre and Jean-Philippe Toussaint to think about disadequation and deterritorialization in works that place their French protagonists in non-French centres of global capital. Part III discusses works by Virginie Despentes and Philippe Vasset with a focus on the socio-economic precarity of those that fall through the cracks formed by global capital, and their utopian attempts to imagine alternative forms of community. Part IV explores Jean Rolin’s *Ormuz* (2013) and Marie Darrieussecq’s *Le Pays* (2005) as works that confront and counter the alienating effects of globalization by reframing the relationship between individuals and the world. Throughout, Armstrong offers a compelling account of the possibilities (and hazards) of literary fiction’s attempts to synthesize the local and the global and recast the cognitive and ethical parameters of its protagonists and readers. The same author also published the following related pieces in 2019: Joshua Armstrong, ‘French Edgeland Poetics: Topography and Ecology in Jean Rolin’s *Les Événements*’, in *France in Flux: Space, Territory and Contemporary Culture*, ed. Ari J. Blatt and Edward Welch, Liverpool U.P., 161–185, which focuses on Rolin’s 2015 novel’s representation of the peripheral rural spaces and waterways of contemporary France. Armstrong’s analysis shows Rolin emphasizing a natural world that stubbornly resists, and reveals the logic of, urbanization and global capitalist expansion; and he contextualizes the novel as part of what he calls a broader ‘Western European post-industrial pastoral’, one that departs from the timelessness of the traditional pastoral towards an acute confluence of times, places, and identities. Joshua Armstrong, ‘Spatial Stream of Consciousness’, *SubStance*, 48.1:5–25, reads Olivier Rolin’s *L’Invention du monde* (1993) with a focus on the significance of its stream-of-consciousness narrative technique. Drawing out the various natural and computational connotations of ‘stream’, Armstrong suggests that, where the modernist stream of consciousness responded to spiritual vacuums, Rolin’s reveals crises of place and belonging, as the narrator’s informational and technological mastery of the world is found to come at the cost of his capacity to meaningfully position himself within it.

Ruth Cruickshank, *Leftovers: Eating, Drinking and Re-thinking with Case Studies from Post-War French Fiction*, Liverpool U.P., xii + 230 pp., persuasively, innovatively, and lucidly demonstrates the untapped critical potential of attending to representations of eating and drinking. Cruickshank highlights how eating, drinking, and their textual representations are always bound up with history, culture, politics, and much more besides; indeed, this book shows food and drink, and the meanings, feelings, and experiences with which they are entangled, to always exceed attempts to write, read, and interpret them—to always leave behind leftovers. Though the book is relevant to readers and scholars beyond French studies, it also offers richly original readings of its primary authors and theoretical interlocutors, as well as new insights into post-war France—not least the undigested legacies of the Holocaust, the Occupation, colonial history, modernization, and globalization. The book’s first chapter offers a thought-provoking and wide-ranging examination of a vast range of modern French theorists who have (implicitly or explicitly) engaged with matters of eating and drinking. This theoretical discussion then fruitfully feeds into the single-author case studies, two of which are of particular relevance to this section. Chapter 4 examines Marie Darrieussecq’s *Truismes* (1996), and the ways in which its representations of eating and drinking provoke thinking about—without solving—questions concerning patriarchal violence, sexual and racial exploitation, carno-phallogocentrism, the spectres of Vichy France and the Holocaust, and late capitalist modes of production and consumption. Chapter 5 reads Michel Houellebecq’s *La Carte et le territoire* (2010) as a work created from and telling of leftovers; Cruickshank examines matters of late capitalist lack and the market consumption of the literary writer in the novel, while exploring the prejudices and unintended meanings at play in Houellebecq’s representation of eating and drinking. The book concludes by highlighting the ways in which writing, reading, and feeding are all ambivalent and potentially transformative experiences, teeming with risks, pleasures, and possibilities.

Lucas Hollister, *Beyond Return: Genre and Cultural Politics in Contemporary French Fiction*, Liverpool U.P., xiv + 290 pp., provides a rich, enlightening exploration of the political, historical, and aesthetic significance of notions of return, through readings of contrasting literary engagements with popular genre fiction. The book opens with a careful and clear-sighted analysis of the ways in which literary historical accounts of contemporary French literature have foregrounded ideas of return (of the story, of the real, etc.); Hollister draws out the slipperiness of this metaphor of return, which can be articulated in various affirmative or mournful narratives of (literary) history, and in various modes of relation to notions of postmodernism, to the ‘era of suspicion’, and to visions of national and cultural decline or vitality. The study’s core chapters, in addition to offering original readings of their primary authors, further enrich and complicate understandings of return by focusing on how writers have variously embraced, appropriated, and/or repurposed popular genres, and have pursued different narrative strategies for conceptualizing time. Chapters relevant to this section include Chapter 1, which shows how ideas of return as rebirth are sometimes mobilized to further an anti-modernist agenda, through readings of Jacques Rouaud’s take on the adventure novel as well as the *littérature-monde* manifesto. Chapter 3 discusses works by Jean Echenoz that repurpose the mystery or the war novel to turn these genres against themselves, altering their generic conventions to relate the mechanisms of social exclusion and phantom pain; in Hollister’s account, Echenoz’s work does not simply return to the pleasures of storytelling, but ‘return’ is rather here figured in terms of liminality, incompletion, and spectrality. Chapter 4 turns to Antoine Volodine, lays out the temporal tensions in his work between linear and circular conceptions of time, and characterizes his oeuvre as one of highly politicized intransitivity and indeterminacy that scrambles attempts at historical, cultural, or generic categorization. As a whole, this book offers a valuable contribution to the study of contemporary French literature, not least by compelling scholars to rethink what we understand as the ‘contemporary’, the ‘French’, and the ‘literary’. Lucas Hollister, ‘The Green and the Black: Ecological Awareness and the Darkness of Noir’, *PMLA*, 134:1012–1027, meanwhile, brings noir fiction into dialogue with ecocritical thought. Amid a rich and expansive discussion that extends beyond the scope of this survey, Hollister suggests that thinking ecocritically about noir might offer new ways of conceiving its often gendered and racialized parameters, and turn attention to texts not traditionally thought of as *noir* fiction, including those by Marie Darrieussecq, Virginie Despentes, Laurent Mauvignier, Marie NDiaye, and Volodine.

Anne Sennhauser, *Devenirs du romanesque: les écritures aventureuses de Jean Echenoz, Jean Rolin, et Patrick Deville*, Champion, 400 pp., reads these three writers through the prism of adventure, with a focus on the place of the real in their works. Sennhauser is here interested especially in their texts published in the first decade of the 21st century, a period in which, she argues, the playfulness of their earlier works develops into a greater concern for the real—even if that concern comes in the form of problematization, or of highlighting the role fiction and the *romanesque* play in conceptions of reality. Adventurousness here comes in two forms: the intradiegetic adventurousness of protagonists; and the formal, stylistic, and generic adventurousness of the texts themselves. Part I focuses on the *romanesque* in the work of the three writers, here understood less as a set system of representation than as a repertoire of themes, motifs, and figures. Sennhauser’s approach here is narratological, and her analysis shows the writers exploring the limits of both adventure and of reality, and articulations between reality and fiction; she also looks at their approach to the *romanesque* as a space of play, and their anxiety and irony towards the *récit*. Part II, meanwhile, is interested in the three authors’ explorations of history and the relationship between past, present, and future, as well as their critical attitude to the real; this latter concern follows through into the third part, which deals more directly with the political dimensions of these works, with reference to Jacques Rancière on the ‘partage du sensible’.

Mathilde Bonazzi, *Mythologies d’un style: les Éditions de Minuit*, Geneva, La Baconnière, 216 pp., provides a historical, sociological, and semiological analysis of the myths surrounding publishing house Éditions de Minuit, an analysis at once meticulous and highly enjoyable to read. According to Bonazzi, the vague but tenacious notion of a *style Minuit* is a myth, one whose genesis and forms she here—inspired as much by Pierre Bourdieu as by Roland Barthes—traces and lays bare. Responsibility for this myth is attributed to editor Jérôme Lindon and to Alain Robbe-Grillet, in their deliberate attempts at marketing and branding; but also to journalists and academics who have forged, perpetuated, and occasionally contested stereotypes attached to the publishing house and its authors. In one of the parts of the book most relevant to this section, Bonazzi considers how criticism has cycled through and sometimes conflated metaphors of impassibility, minimalism, and *ludisme* to get to grips with the Minuit writers who came to prominence in the 1980s (e.g., Jean Echenoz, Christian Oster, Marie Redonnet, and Jean-Philippe Toussaint). Drawing on Bourdieu, she outlines the ways in which the symbolic capital accumulated by the publishing house led to the establishment and repetition of certain schemas of reception for readers and critics. She also demystifies the metaphor of the *famille Minuit*, and considers the metonymic slippages at play in the notion of a *style* that loosely associates the Minuit book as physical object, its editors and their *exigence*, the publishing house, its authors, their lifestyles, and their works’ textual style. But Bonazzi’s book does not restrict its ambitions to demythologization; indeed, part of the impetus for exorcizing the myth of the *style Minuit* is to make room for closer attention to the literary style of individual authors, an attention she herself pays in the book’s final parts through insightful close readings focused on syntax, punctuation, and rhythm that highlight the diverse aesthetic and political stakes at play in the construction of the individual sentence in works by Éric Chevillard, Éric Laurrent, and Laurent Mauvignier (the book also contains interviews with all of these authors).

Isabelle Favre, *Guerre et paix: figures du conflt dans les littératures et films francophones*, Presses Universitaires de Limoges, 192 pp., which explores ideas and representations of conflict in the word’s broadest sense, contains three chapters relevant to this section. The first examines resonances between Marie NDiaye’s *Trois femmes puissantes* (2009) and the film she co-wrote with Claire Denis, *White Material* (2010), with a focus on their treatment of race and of children as well as notions of vulnerability. Another chapter focuses on Linda Lê’s *Calomnies* (1993), analyses its representation of schizophrenia with reference to Félix Guattari, Gilles Deleuze, and R. D. Laing, and considers the ways in which this psychic conflict is bound up with memories of Vietnam, of migration, and of family conflict. The final chapter focuses on Patrick Declercq’s illness narrative *Socrate dans la nuit* (2008), discusses conflicts between patient and medical institutions in the novel, considers conflicting notions of autobiography and autofiction, and explores the work’s use of humour and textual rifts.

*Ce que le personnage contemporain dit à la critique*, ed. René Audet and Nicolas Xanthos, Presses Sorbonne Nouvelle, 213 pp., presents an interesting range of attempts to update literary theoretical understandings of the fictional character in light of contemporary literary works and other cultural forms. Chapters relevant to this section include those by: René Audet (17–27), on the decentring of the character in favour of voices and discourses, with reference to Éric Chevillard and others; Tara Callington (29–45) on Bakhtinian polyphony, cognitive narratology, and Hélène Lenoir; Frank Wagner (47–59) on contemporary ‘textualist’ and ‘transfictional’ characters, as well as the status of characters in contemporary autodiegetic works, with reference to novels by Jean-Marie Blas de Roblès, Chevillard, and Jean-Philippe Toussaint; Nicolas Xanthos (61–71) on the question of character psychology and Belinda Cannone’s *L’Adieu à Stefan Zweig* (1990); Marie-Hélène Voyer (73–84), who discusses the subject of discretion in fictional characters through readings of novels by Nicolas Bouyssi; Bruno Blanckeman (149–157), who offers a wide-ranging discussion of the status and paradoxes of the contemporary character with reference to Arno Bertina, Marie Darrieussecq, Michel Houellebecq, Édouard Louis, and Maylis de Kerangal, among others; and Anne Martine Parent (159–172) on the slim line dividing humans and animals in Marie NDiaye’s *Ladivine* (2013).

*Contemporary French and Francophone Studies*, 23.1, ‘Stars and Strife: Writing America in Contemporary French and Francophone Cultures’, ed. William Cloonan et al., contains several pieces relevant to this section. The introduction offers a short history of French attitudes to America since World War II, with a particular focus on questions of race relations. Relevant articles include: Jean-Marc Moura, ‘Migrations littéraires transatlantiques contemporaines: des littératures de langue française et de leurs relations à l’Amérique du Nord’ (7–22), an imagological study of French representations of America that references a large number of contemporary novels; William Cloonan, ‘American Culture’s Impact on Postwar France: A Positive Report’ (38–46), who reads Jean Echenoz’s *Cherokee* (1983), as he did in his recent monograph, as a novel that challenges French anti-Americanism; Alain-Philippe Durand, ‘La Partie émergée de l’iceberg: Frédéric Beigbeder’ (47–56), on the influence of various American writers, and especially F. Scott Fitzgerald, J. D. Salinger, and Ernest Hemingway, on Beigbeder; Bruno Thibault, ‘L’Amérique et la mise en abyme dans trois polars francophones contemporains’ (57–65), on detective novels set in America by Joël Dicker, Carole Allemand, and Antoine Bello, and their use of mise en abyme as a tool to comment on the genre. The issue also contains an interview with and essay by Bello.

Helena Chadderton, ‘“Am I Not an Author?” Social Class and the Contemporary French Novel’, *Modern & Contemporary France*, 27:281–294, focuses on contemporary literature’s neglect towards matters of social class. Chadderton points to the lack of diversity in the backgrounds of critically lauded writers as well as a supposedly universalist conception of literature’s function as reasons for this neglect, and she highlights how works that do engage with class are often classified as genre fiction (‘fiction d’affaires’, ‘roman noir’, ‘littérature de banlieue’). She then focuses on works by Olivier Adam and Édouard Louis that do engage with issues of class, and the authors’ respective condemnations of the disconnect between contemporary literature and social and political concerns.

Xiaofan Amy Li, ‘East Asian Francophone Writers and Racialized Aesthetics? Gao Xingfian and Aki Shimazaki’, *L’Esprit créateur*, 59.2:134–149, discusses the work of Chinese-French writer Xingfian and Japanese-Québecois writer Shimazaki, with a focus on matters of racialization, transcultural aesthetics, and universalism. Li emphasizes that both writers reject racialized interpretations of their work and insist on the universality of their writing, though she suggests their very insistence on universality ultimately and inadvertently reflects their ethnic and cultural minority standpoint. She also considers the implications of this tension between universality and racialization for theories of transcultural aesthetics.

Sura Qadiri, ‘Notions of a Postsecular Nation: Michel Houellebecq’s *Soumission* and Sabri Louatah’s *Les Sauvages* I–IV’, *Journal of Romance Studies*, 19:115–133, draws on Jürgen Habermas’s work on postsecular society to discuss two contrasting works that stage the rise of a Muslim president in France. Houellebecq’s 2015 novel and Louatah’s 2011–2017 tetralogy are both read as stories about reading, and about the relationship between social change and the negotiation of (literary, scriptural, or political) narratives. Highlighting intertextual references in both works, Qadiri interprets Houellebecq’s novel as one about ‘bad reading’, which does not allow for new, flexible encounters between literary heritage and the contemporary world; while Louatah’s series is seen to reveal the dangers posed by failing to acknowledge narrative multivalency.

Iona Wynter Parks, ‘Justi-Fiction Exposed: Marie NDiaye and Olivia Rosenthal’s Animal Effect in *Tois femmes puissantes* and in *Que font les rennes après Noël?*’, *French Review*, 93.1:154–167, combines feminist, postcolonial, and ecocritical perspectives to explore how NDiaye’s 2009 and Rosenthal’s 2010 works make use of narrative techniques that stress the interconnectedness of humans and animals, and expose forms of racial, gendered, and species oppression.

William Cloonan, ‘End of an Era: The Novel in 2018’, *French Review*, 93.1:47–62, surveys and reviews French novels published in 2018. Interweaved through the survey are reflections on the life and work of publisher Paul Otchakovsky-Laurens, founder of P.O.L., who passed away in 2018.

1. 3
2. Poetry

Jeff Barda, *Experimentation and the Lyric in Contemporary French Poetry*, Cham, Palgrave Macmillan, xii + 327 pp., offers a rich and innovative perspective on contemporary experimental poetry by focusing on the ways in which the traditional lyric has been reconfigured by recent French poets, including, notably, Pierre Alferi, Olivier Cadiot, Emmanuel Hocquard, Anne Portugal, and Denis Roche. Rather than posing a clear dichotomy between the lyric on the one hand, and literality and experimentation on the other, Barda traces, through the work of these poets, an idea of the lyric that is released from the idea of a singular subject and that is invested in the mechanics of language. One of Barda’s significant innovations here lies in his impressively diverse theoretical framework, which brings together linguistics, reception theory, philosophy of language, the anthropology of writing, and cognitive poetics; at the same time, he elucidates these poetic developments with a lucid sense of literary historical context. In the book’s first part, Barda analyses the poets decontextualizing usage of pre-existing, non-poetic materials and its implications for the lyric; this part also offers an illuminating comparison between Oulipian poetic practice and that of Barda’s primary authors, who swap the former’s methodological constraints for a variety of ‘tools’. The second part examines the diverse techniques employed by these poets, including ‘pick-up’ (Roche), ‘cut-up’ (Cadiot), ‘braiding’ (Alferi and Portugal), and ‘literality’ and ‘redescription’ (Hocquard and Leibovici); while emphasizing the contrasting linguistic and political implications of these techniques, Barda shows they each involve a reorienting of the lyric away from the expression of a singular voice and towards the discontinuity of multiple voices. The third and final part offers separate readings of each poet that highlight the implications of this reconfiguration of the lyric for the act of reading; these poets each diversely compel readerly participation in producing the poem’s meaning and stimulate readerly attention and emotion. Original in its individual readings, critical approach, and overall argument, Barda’s work provides an invaluable contribution to the study of contemporary poetry.

*Modern Languages Open*, 0.1, ‘Between Borders: French-Language Poetry and the Poetics of Statelessness’, ed. Greg Kerr and Véronique Montémont, contains the following articles relevant to this section: Eric Robertson, ‘No Mother Tongue? Translingual Poetry in and after Dada’, which reads, alongside Dada, Lettrist, and concrete poetry, works by contemporary translingual poets Anne Tardos, Caroline Bergvall, and Cia Rinne that highlight language’s materiality and excess, and that show multilingual poetry to be a vehicle for treating matters of migration, displacement, and social instability while offering a glimpse of shared humanity; Daisy Sainsbury, ‘Language and Statelessness in the Poetry of Olivier Cadiot’, which draws on Gilles Deleuze and Félix Guattari’s work on literature and deterritorialization to elaborate a notion of linguistic statelessness, then reads as examples Cadiot’s experimentations with grammar textbooks in *L’Art poétic’* (1988) and with the regional dialect of Welche in his collaboration with musician Rodolphe Burger *On n’est pas indiens c’est dommage* (2000); Geneviève Guetemme, ‘Laurine Rousselet: la tentation de l’apatridie’, which reads Rousselet’s poetic experimentation with multilingualism, with musical collaboration, and with silences and blanks as reflective of a notion of non-belonging and of the shifting, mobile sense of being in the contemporary world.

John C. Stout, ‘The Year in Poetry 2018: Exemplary Places, Impersonal Voices’, *French Review*, 93.1:13–25, surveys and reviews French poetry published in 2018. Stout highlights the many ways in which poetic texts published in that year interrogated the relationship between poetry and place; other recurring concerns in this survey include the poetics of impersonality, lyric poetry, and mourning.

1. 4
2. Individual Authors
3. Barbery

Kathleen Hart, ‘Evolution, Romance and Ritual in Muriel Barbery’s *L’Élégance du hérisson* (2006)’, *French Forum*, 2:305–320, adopts a biocultural approach to Barbery’s novel, examining the ways in which it engages with and reflects ideas developed in evolutionary social science and cognitive neuroscience. Sartrean *mauvaise foi* and matters of class, gender, technology, and literary genre are discussed with reference to these cognitive and evolutionary perspectives, and Hart demonstrates the ways in which human longing for ritualistic experience is presented in the novel.

1. Bergounioux

*Pierre Bergounioux*, ed. Jean-Paul Michel, L’Herne, 256 pp. + 8 pls, offers a wealth of texts by and about Bergounioux. Key themes and motifs throughout the volume include the question of origins, Bergounioux’s work with and on artists, reading, history, sociology, and entomology. Texts by Bergounioux himself include rare and unpublished essays, extracts, letters, interviews, and diary entries, and the volume also includes extracts from a diary written by his parents. We find here many of his pieces on other artists, thinkers, and writers, from Homer, Rousseau, and Flaubert to Claude Simon, Christa Wolf, and Pierre Bourdieu. The volume also contains contributions by his brother, historian of linguistics Gabriel Bergounioux, as well as journalists, sociologists, other contemporary French writers (including Jean-Paul Goux, Marie-Hélène Lafon, Pierre Michon, and Jacques Réda), as well as literary scholars; the latter include: Laurent Demanze (13–18) on the ‘lignes de force’ of Bergounioux’s oeuvre; Serge Canadas (59–61) on thresholds, transmission, exile, and reconciliation; Michael Bishop (68–70) on passion, childhood, music, history, and writing; Michael Brophy (71–74) on Bergounioux’s long correspondence with Jean-Paul Michel (published in 2018), their shared adolescence, and matters of being, fatality, grace, and disgrace; Éric Dazzan (75–77) on Bergounioux’s *mains* et *manière*, and matters of identity and alterity, in *L’Orphelin* (1992); Karim Haouadeg (82–84) on Bergounioux and René Descartes. The volume also contains a thorough bibliography of books by and on Bergounioux.

*Pierre Bergounioux: le present de l’invention*, ed. Laurent Demanze, Caen, Passage(s), 284 pp., also contains a number of illuminating pieces. Alongside an interview with the writer, recent unpublished extracts from his notebooks, photographs of and by Bergounioux, an essay by writer Jean-Paul Goux, and an interview with Marie-Hélène Lafon about Bergounioux’s *Miette* (1995), chapters include: Mathilde Barraband (23–41) on Bergounioux’s early articles and 1978 doctoral thesis on Flaubert, supervised by Roland Barthes, and how they feed into his literary work; Estelle Mouton-Rovira (45–65) on the affective, collective, and emancipatory power of reading as conceived of by Bergounioux; Jérôme Meizoz (69–72) on ‘long memory’, determinism, and the spectral; François Berquin (75–87) on disenchantment and the relationship between history, geology, and psychology in Bergounioux’s writings on Corrèze; Aurélie Adler (91–105) on *Le Récit absent* (2001), *Le Baiser de la sorcière* (2010), and Bergounioux’s Marxism; Éléonore Devevey (133–148) on the ethnological dimensions of Bergounioux’s oeuvre; Dominique Viart (151–171) on Bergounioux and the relationship between literature and the human sciences; Yannick Balant (183–196) on Bergounioux’s representation of his wife in his published notebooks; and Fabien Gris (231–248) on Bergounioux’s appearances in films.

1. Bobin

*Christian Bobin*, ed. Claire Tiévant and Lydie Dattas, L’Herne, 288 pp. + 8 pls, aims, as Tiévant states in her introduction (11–12), to ‘faire entendre […] une voix: le surgissement dans le langage d’une présence, une fracture de nos certitudes les plus mornes ou les plus primaires’. The volume comprises many rare and unpublished texts, extracts, fragments, and letters written by Bobin, including numerous pieces on other writers and artists, from Emily Dickinson and Ernst Jünger to Arvo Pärt and Pierre Michon. Much of the work centres on matters of religion and music in Bobin’s work, and contributors include many other contemporary writers (including Sylvie Germain, Vénus Khoury Ghata, and Jacques Réda) as well as philosophers, historians, artists, composers, a pianist, an actor, a calligrapher, and thinkers of diverse religious traditions. Contributions by literary scholars include: Bertrand Degott (60–63) on the significance of Bobin’s various references in his work to Hans Christian Andersen’s tale ‘The Little Match Girl’; Serge Linarès (135–140) on the various meanings and resonances of Bobin’s inclusion of handwritten manuscript pages in *L’Homme-joie* (2012) and *Un bruit de balançoire* (2017); Jacques Poirier (232–238) on nothingness and divinity, silence and plenitude, loss and salvation, melancholy and enchantment; Augustin Guillot (269–271) on Bobin’s ‘vision mystique de l’invisible’ in *La Nuit du cœur* (2018).

1. Carrère

*Emmanuel Carrère: un écrivain au prisme du cinéma*, ed. Jacqueline Nacache and Régis Salado, Hermann, 300 pp., is the proceedings of a 2017 conference. It comprises an interesting and varied range of subjects and approaches, covering Carrère’s work as a director and screenwriter, adaptations of his written work for the screen, but also allusions to and the influence of cinema on his writing. There are pieces on his work as a film critic (Mireille Brangé (33–48)) and as a screenwriter for the television series *Les Revenants* (Dominique Rabaté (49–61)), while chapters dealing more directly with his literary work include: Fabien Gris (17–31) on Carrère’s representation of the cinematic professional milieu across his written work; Francis Vanoye (65–74) on narcissism as a creative resource and the first person in Carrère’s literary and filmic work; Jonathan Degenève (75–83) on *montage*, heterogeneity, and unity in *Retour à Kotelnich* (2003) and *Un roman russe* (2007); Jean-Benoît Gabriel (85–102) on the documentary quality of Carrère’s writing method; Cécile De Bary (103–118) on horror, the fantastic, corpses, and the living dead in his written and film work; Christophe Reig (121–136) on the ‘imaginaire cinématographique’ in *Le Royaume* (2014); Guiomar Hautcœur (137–155), who reads the book and film versions of *La Moustache* (1986/2005) with reference to possible worlds theory; Valentina Domenici (157–166) on the functions of narrative, imagination, and the opacity of the real in *La Classe de neige* (1995) and its film adaptation by Claude Miller (1998); Marie Martin (167–186) on projection in *Retour à Kotelnich* (2003) and *Un roman russe* (2007); and Jacqueline Nacache (187–207), who considers characterization in *L’Adversaire* (2000) in light of the films it has inspired. The volume also includes the transcript of a roundtable interview with Carrère, a large selection of his film reviews for *Positif* magazine, and a 2018 *note d’intention* for his film adaptation of Florence Aubenas’s *Le Quai de Ouistreham* (2010).

1. Cixous

*Ententes—à partir D’Hélène Cixous*, ed. Stéphanie Boulard and Catherine Witt, Presses Sorbonne Nouvelle, 238 pp., brings together writers, philosophers, artists, and researchers to consider the relational qualities of Cixous’s work through the notion of *entente*. It contains visual and textual contributions by artists with and on whom Cixous has worked, as well as previously unpublished pieces by Michel Deguy, Jean-Luc Nancy, and Cixous herself. *L’entente* is here not only theorized, but practised, through the attentive and inventive work of its contributors. The first section focuses on Cixous’s relationship to the visual arts and to images: Ginette Minchaud (33–43) on ekphrasis and Cixous’s collaborations with artists, with reference to Jacques Derrida’s work on the abocular; Frédéric Regard (45–56) on conflicts between intellectual property laws and the logic of artistic freedom, and the semiotic wanderings of the word *vert* in *Luc Tuymans: relevé de la mort* (2012); Jean-Michel Rabaté (61–70) on the impact ‘Le Rire de la Méduse’ (1975) had on New York’s artistic avant-garde and American feminism in the 1970s; Stéphanie Boulard (73–95) on ‘co-vivance’ and fire in Cixous’s *Insurrection de la possière* (2014) and Adel Abdessemed’s video work ‘Printemps’ (2013); Laurent Dubreuil (97–102), who adopts the premise of a visit to an imaginary museum containing artworks of significance to Cixous, and pauses especially on Goya’s ‘The Dog’; Estrella de Diego (103–113) on parallels between reading a book and reading a canvas, Goya’s ‘The Dog’, and Cixous’s influence on Diego’s own life as an art critic. The book’s second section reflects on Cixous’s encounters with and relations to other writers: Laurent Ferri (131–147) on Cixous and Ovid; Mairéad Hanrahan (149–160), who discusses notions of *entente* and recognition through a reading of Cixous’s *Manne: aux Mandelstams aux Mandelas* (1988); Véronique Bergen (161–166) on Cixous and Clarice Lispector; Catherine Witt (169–186) on blindness, hearing, and Cixous, Paul Celan, and Jacques Derrida; Brigitte Weltman-Aron (187–196) on Cixous’s interviews with writer Frédéric-Yves Jeannet in *Rencontre Terrestre* (2005); Judith Miller (197–208), who discusses the porosity of life and death through readings of Jean Genet’s *Les Paravents* (1961) and Cixous’s *La Ville parjure: le réveil des Érinyes* (1993); Joana Masó (209–219), on the founding of the Collège International de Philosophie and the Université de Vincennes, the development of gender studies, *La Ville parjure*, and how institutions accompany and frame practices of reading, writing, and hearing.

Mairéad Hanrahan, ‘Time to Laugh or to Cry? “Le Rire de la Méduse” after 40 Years’, in *Making Waves: French Feminisms and their Legacies 1975–2015*, ed. Margaret Atack et al., Liverpool U.P., 157–170, asks how Cixous’s 1975 text has aged, and what its appeal is today. Hanrahan offers a subtle close reading of the original text as well as Cixous’s ‘Un effet d’épine rose’ that introduces a 2010 collection in which it is republished, paying especially careful attention to matters of time and tense in the two texts. Hanrahan illuminates Cixous’s regret that ‘Le Rire’ was received more as a theoretical than a creative text, that is, that that which it celebrated was precisely that which was neglected in it; but also emphasizes that as an act of imagination and creativity it has not, indeed does not, age.

1. Darrieussecq

Dominique Carlini Versini, ‘Excès et métamorphoses de la peau dans *Truismes* de Marie Darrieussecq’, *Women in French Studies*, 27:170–186, is the first of two pieces on Darrieussecq’s 1996 novel. It focuses on skin and its material, cultural, and symbolic dimensions in the novel, how it is gendered and racialized, and how it appears here as a vector for metamorphosis and excess. With reference to work by Sara Ahmed, Didier Anzieu, Rosa Braidotti, Judith Butler, and Frantz Fanon, Carlini Versini explores the extent to which epidermic metamorphosis in the novel subverts dominant conceptions of skin as reflective of a person’s interiority, before focusing on touch and excessive sensory experiences in the novel that, she argues, surpass this surface-depth topology. Amanda Vredenburgh, ‘The Fantastic Bestialization of the Biopolitical Subject in Marie Darrieussecq’s *Truismes*’, *Romance Notes*, 59: 163–172, meanwhile, reads the novel through the lens of Giorgio Agamben’s work on biopolitics and the state of exception, interpreting the novel’s universe as a ‘camp’ and the narrator-protagonist as a representation of bare life. She argues the novel affords a more developed understanding of gender dynamics in biopolitics, and realizes literature’s potential to explore the affective experience of individuals more effectively than does theoretical work on biopolitics.

1. Deguy

*Dalhousie French Studies*, 114, ‘Deguy *Honoris causa*’, ed. Christopher Elson and Anas Atakora, grew out of a 2016 *journée d’études* organized to coincide with Michel Deguy’s award of an *honoris causa* at the University of King’s College. As well as two unpublished essays and two translations of pieces by Deguy, a piece by the college’s chaplain, the citation for the honorary degree, and reproducing an article and its translation by Jean-Luc Nancy, the issue contains the following: Michael Bishop, ‘Michel Deguy: “In Search of the Sites of Essentialness”’ (11–14), which focuses especially on ‘La Vigie’, the first poem in Deguy’s first book, then considers how its geopoetics develops in later work; Thomas Curran, ‘Deguy’s Poetry and Philosophy: Each Only *Half of Two*’ (15–21), on the relationship between the ‘separate peaks’ of poetry and philosophy, and matters of life, death, and diplopia; Elizabeth Edwards, ‘Michel Deguy’s English’ (23–29), on Deguy’s use of English words and matters of cultural homogenization; Jerry White, ‘Reading the Gaeltacht Civil Rights Movement through Deguy and Israel’ (31–40), which offers a ‘friendly critique’ of Deguy’s notion of ‘the Cultural’; Anas Atakora, ‘Vues sur Michel Deguy et Kossi Efoui: poétique du seuil et du retrait’ (43–51), which reads the Togolese’s writer’s *La Fabrique des cérémonies* (2001) in conversation with Deguy’s thinking on the image in contemporary society; Garry Sherbert, ‘“Exit without Exit”: Deguy’s Poetics of Conversion and Derridean Autoimmunity’ (53–70), which focuses especially on *Un homme de peu de foi* (2002) to discuss Deguy and Jacques Derrida; and Christopher Elson, ‘Motif de l’écologie deguyenne: quelques propositions en guise de synthèse et de conclusion’ (87–103), on poetic ecology, danger, vision, and radicality.

1. Ernaux

Lyn Thomas, ‘Voix Blanche? Annie Ernaux, French Feminisms and the Challenge of Intersectionality’, in *Making Waves*, 201–214, offers a precise and thoughtful analysis of Ernaux’s engagement with race and ethnicity that carefully situates its subject in relation to the history of French feminist approaches to intersectionality. Thomas traces across her career Ernaux’s increasingly involved awareness of differences of race and ethnicity as they intersect with gender and class, sensitivity to new expressions of Islamophobia and racism, and reflection on her own potential implication in the white gaze; and demonstrates the evolution of her textual and conceptual strategies for writing about these subjects.

Akane Kawakami, ‘Time Travelling in Ernaux’s *Mémoire de fille*’, *French Studies*, 73:253–265, the first of two articles on Ernaux’s most recent book, explores matters of time, writing, memory, and oblivion in the 2016 work, with helpful comparisons to Marcel Proust, Patrick Modiano, and Paul Ricœur. Kawakami pays meticulous attention to the various temporalities of experience, selfhood, memory, writing, reading, and photography in the text, and the auto-ethnographic methods and thought experiments of Ernaux’s writing. Kawakami here offers a detailed and persuasive account of the ways in which *Mémoire de fille* connects to and departs from Ernaux’s earlier work and her broader ambition of attaining reality, reading it as a text that enriches her lifelong autobiographical project with new selves and that evokes both the reality and unreality of human experience. Gabriella Lindsay, ‘Hazy Analogies: Sexual and Colonial Complicities in Annie Ernaux’s *Mémoire de fille*’, *Comparative Literature Studies*, 56:787–806, meanwhile, considers oblique analogies implied in the work’s representation of sexual violation and colonial violence in Algeria, respectively. Attending to Ernaux’s use of typography, narrative juxtaposition, and allusive vocabulary, Lindsay draws out implicit but indeterminate ways in which individual and collective forms of complicity with violence are connected in the text. She also offers a meditation on the challenges of interpreting the implicit in Ernaux, a writer who so explicitly and insistently comments on her own techniques and intentions.

1. Ferrier

Hannah Holtzman, ‘“Les Français ne savent pas où me mettre”: Placing Michaël Ferrier’s *petits portraits* from Japan’, *French Studies*, 73:561–577, reads *Tokyo, petits portraits de l’aube* (2010), *Sympathie pour le fantôme* (2010), and *Fukushima, récit d’un désastre* (2013), with a focus on how they might contribute to an expanded notion of global France that goes beyond the Francosphere and the French language, by highlighting Japan as a site of cultural contact. Holtzman demonstrates the dynamics of cultural engagement, intercultural exchange, and transnational solidarity in these works, while signalling the ways in which Ferrier highlights France’s non-Hexagonal history and the transcultural influences behind Ferrier’s *petit portrait* form.

1. Forest

Anne-Gaëlle Saliot, ‘La Mort de l’enfant, ou la vérité de la littérature: *Sarinagara* de Philippe Forest’, *French Cultural Studies*, 30:53–64, examines Forest’s 2004 novel to explore matters of grief and testimony, literature’s relationship to truth, and the articulation of subjective and collective experience through autobiography, photography, and what Forest calls ‘hétérographie’. Saliot’s analysis draws links between Forest’s work and Roland Barthes’s writings on photography, pity, and the reality effect; Kierkegaard on repetition; and Giorgio Agamben on forms-of-life. She concludes with reference to Georges Perec’s essay on Robert Antelme and ‘la vérité de la littérature’, highlighting language’s fragile powers of mediation over the unsayable.

1. Gaudé

Gary D. Mole, ‘Mordre la poussière dans l’Eldorado à rebours: Laurent Gaudé, la migration clandestine et l’ombre de Massambalo’, *French Review*, 93.2:77–88, examines Gaudé’s 2006 novel *Eldorado*, with a focus on one of the two main protagonists, Salvatore Piracci, who, as Mole points out, has largely been neglected by critics. Mole reads Piracci’s story as an ‘antagonistic’ narrative, in the sense Susan Rubin Suleiman gives the word, and focuses on themes and motifs of crisis, identity, shadows, and Eldorado itself.

1. Guène

Mrinmoyee Bhattacharya, ‘Memories of the City, Continuities of History’, *French Review*, 92.3:125–138, considers the relationship between space, memory, and identity in *Kiffe kiffe demain* (2004), *Du rêve pour les oufs* (2006), and *Un homme, ça ne pleure pas* (2014). Bhattacharya argues Faïza Guène’s works underscore the significance of both personal and collective memory in the construction of identity, and of the city as a space for navigating these memories. She also examines Guène’s relationship with notions of the French literary tradition, and her intertextual engagement with Arthur Rimbaud and Émile Zola.

1. Horiot

Vivienne Orchard, ‘*Autisme, j’accuse!* Life-Writing, Autism and Politics in the Work of Hugo Horiot’, *French Cultural Studies*, 30:256–265, reads *L’Empereur, c’est moi* (2013) and later texts as well as Horiot’s work as a neurodiversity activist, carefully situating them in relation to the history and present of debates surrounding autism in France. Engaging with scholarship in disability studies, and attending to the narrative structure, form, style, and content of Horiot’s work, Orchard emphasizes the importance of autism life-writing like Horiot’s as a form of resistance to pathologization and epistemic violence, by placing the perspectives of autistic people themselves at the centre of knowledge formation about autism. Marie Astier, ‘Mise en scene et mise en jeu du handicap mental sur la scène contemporaine française. *L’Empereur c’est moi!*: un spectacle qui invite à un changement de paradigme’, in *Discours et représentations du handicap: perspectives culturelles*, ed. Céline Roussel and Soline Vennetier, Garnier, 203–215, meanwhile, discusses the text’s 2015 stage adaptation, in which the author himself performed. After an introduction that surveys historical links between mental disabilities and theatre, Astier’s analysis suggests that the neurological and sensorial differences at stake in the performance move it away from the dramatic tradition and towards a ‘postdramatic’ (Hans-Thies Lehman) form of theatre that foregrounds the performer’s presence rather than representation.

1. Houellebecq

*Modern & Contemporary France*, 27.1, ‘La France, ce n’est pas Michel Houellebecq’, ed. Russell Williams and Carole Sweeney, one of two special issues on Houellebecq in 2019, offers many rich and original interrogations of his work. In addition to an introduction outlining the key concerns of and controversies surrounding Houellebecq’s oeuvre, it contains the following pieces: Éric Fassin, ‘Houellebecq antilibéral, du sexe à l’islam’ (11–26), which considers Houellebecq’s *redoublement* as novelist and persona and his relationship to current affairs, and argues that what unites the trajectory of Houellebecq’s critique from sexual liberalism to Islam is an affirmation of white masculinity; Louis Betty, ‘“F&#% Autonomy”: Houellebecq, *Submission*, and Enlightenment’s “Last Dying Dregs”’ (27–43), which identifies a shift in Houellebecq’s account of historical development from Comtean utopianism to a circular vision in which metaphysics and liberalism inevitably collapse back into theology; Carole Sweeney, ‘“Le mot déclin est presque trop doux”: Michel Houellebecq’s (Euro)déclinisme’ (45–59), which examines Houellebecq’s anti-Europeanism and relationship to *décliniste* discourse, and reads *Soumission* (2015) as suggesting that only cultures untouched by progressive politics can save Europe; Russell Williams, ‘Uncomfortable Proximity: Literary Technique, Authorial Provocations and Dog Whistles in Michel Houellebecq’s Fiction’ (61–76), which interrogates the evolution of Houellebecq’s literary techniques and authorial presence, and reads *Soumission* as a ‘dogwhistle novel’, with Houellebecq’s literary framing of provocative ideas having becoming less robust over time suggesting a more straightforward affinity with far-right thought; Niall Sreenan, ‘Universal, Acid: Houellebecq’s Clones and the Evolution of Humanity’ (77–93), on *Les Particules élémentaires* (1998) and *La Possibilité d’une île* (2005), neoliberalism and neo-Darwinism, Houellebecq’s literary ‘neo-naturalism’, and his critique of post-humanism; Ruth Cruickshank, ‘Intertextual Geopolitics and *La Carte et le territoire*: A Cautionary Tale for UNESCO and the *repas gastronomique des Français*?’ (95–110), which examines the representation of gastronomy and gastrodiplomacy in Houellebecq’s 2010 novel, that Cruickshank suggests offers a cautionary tale to attempts to instrumentalize food heritage; Cruickshank also considers the potential of ‘culinary miscegenation’ that both the novel and food heritage tend to elide; Agathe Novak-Lechevalier, ‘Comment habiter le monde? Michel Houellebecq architecte’ (111–128), on Houellebecq’s critique of functionalist architecture, resonances between Houellebecq’s style and certain architectural techniques, and literature as a refuge for writer and reader.

*Australian Journal of French Studies*, 56.1, ‘Michel Houellebecq’, ed. David Jack and Benjamin Andréo, offers a similarly rich and varied range of perspectives on Houellebecq. The introduction again considers the scandals that have surrounded Houellebecq, as well as some of the reasons for his popular success. It contains the following articles: Gavin Bowd, ‘The Anti-Sartre? Michel Houellebecq and Politics’ (8–23), which problematizes Houellebecq’s opposition of himself to Jean-Paul Sartre, explores the politics of his works, and asks what Houellebecqian *engagement* looks like; Martin Crowley, ‘Houellebecq’s France’ (24–36), considers techniques of synecdochic extrapolation and literal reproduction in Houellebecq’s representation of France in *La Carte et le territoire*; Louis Betty, ‘Who’s Afraid of Michel Houellebecq? The Answer: Almost Everyone’ (37–52), which reads Houellebecq’s novels (and *Soumission* in particular) as novels of ideas, and takes issue with scholarly attempts to relativize these ideas, a tendency he suggests derives from scholars’ own ideological anxieties; Delphine Grass, ‘Ghost in the Text: Writing Technologies, Authorial Strategy and the Politics of Reactionary Autoimmunity in Houellebecq’s Works’ (53–69), which considers Houellebecq’s textual and authorial strategies through the lens of Jacques Derrida’s work on politically reactionary forms of ‘autoimmunity’; Bruno Viard, ‘Houellebecq romancier catholique et socialiste’ (70–74), on Houellebecq’s nostalgia for medieval Catholicism and 19th-century French and English socialism; Jennifer Willging, ‘Strange Bedfellows: Paule Constant, Michel Houellebecq, and Political Correctness’ (75–90), considers the 1998 awarding of the Goncourt to Constant over Houellebecq, what the two writers share, including cynicism and dark humour, and the reasons why Houellebecq’s political incorrectness has ultimately proved more successful than Constant’s; and Mads Anders Baggesgard and Jan Løhmann Stephensen, ‘Making Off with Michel Houellebecq: Adaptational Strategies and *La Carte et le territoire*’ (91–113), on Houellebecq’s ‘abduction works’ and the intermediality of his oeuvre and persona.

Christy Wampole, ‘Conceptual Botany: Michel Houellebecq and a Burgeoning Vegetal Interest’, *French Forum*, 44:207–233, provides a highly engaging analysis of all things vegetal in Houellebecq. Wampole suggests Houellebecq’s poetry and prose mobilizes the conceptual possibilities of plants to think about subjects as varied as nationhood, globalization, teleology, contingency, mortality, individuality, time, and digital living. Wampole shows that Houellebecq’s perspective on the vegetal emphasizes multiplicity, indeterminacy, proliferation, and abjection, and she relates his approach to the growing concern in contemporary thought for plant life.

1. Jouet

Peter Poiana, ‘The Hyperbolic Logic of Constraint in the Poetic Works of Jacques Jouet’, *SubStance*, 48.2:65–80, offers a wide-ranging discussion of matters of constraint in Jouet’s work, focused especially on *Poèmes de métro* (2000) and *Du jour* (2013). Poiana is interested in the relationship of mastery between the writer and his constraints—which is in control?—and in what he calls the ‘hyperbolic logic’ that lies behind Oulipian constraint, that the most difficult constraints are those which will prove the most productive. As Poiana shows, Jouet works with both pragmatic and existential restrictions. He reads *Du jour* as, in part, the story of the evolution and demise of its own constraints.

1. Kerangal

Mona El Khoury, ‘Lampedusa, ou la nuit de l’Europe: *à ce stade de la nuit* de Maylis de Kerangal’, *French Cultural Studies*, 30:65–79, offers a careful exploration of the ethical, aesthetic, and epistemic stakes of Kerangal’s 2015 work. With reference to recent scholarship on contemporary migration in the Mediterranean, and to Achille Mbembe’s work on necropolitics, El Khoury attends to the semantic, symbolic, and metonymic migration of the signifier ‘Lampedusa’ in Kerangal’s text; to the ways in which it takes to task European inhospitality and the invisibilization of migrant lives and deaths; to the spectral presence of migrants in the book; and to the links it draws between the plight of contemporary migrants and colonial atrocities.

1. Laurens

Jutta Fortin, ‘La Foudre de l’a-mour: peur de l’amour et amour de la littérature chez Camille Laurens’, in *La Ritualité des rencontres: modes de représentation littéraire*, ed. Karin Schulz and Fabian Schmitz, Berlin, Lang, 131–144, examines the representation of love and its failures in Laurens’s work. Focusing especially on *L’Amour, roman* (2002), *Cet absent-là* (2004), and *Ni toi ni moi* (2006), Fortin explores Laurens’s pessimistic vision of love and her various intertextual references to the *coup de foudre* scene in Flaubert’s *L’Éducation sentimentale*, which she argues fulfils a ritual and reparative function in Laurens’s oeuvre.

1. Lê

Michèle Bacholle, ‘Les Lettres d’hommage de Linda Lê’, *Études Françaises*, 55.1:105–120, focuses on Lê’s texts on the writers she admires, collected in *Tu écriras sur le bonheur* (1999) and *Par ailleurs (exils)* (2015). Bacholle terms these pieces ‘lettres d’hommages’, a form she theorizes by way of comparison with the open letter, and by elucidating their three addressees: the past writers to whom the texts are dedicated; Lê herself, who through these pieces is able to reflect also on herself and her own work; and her readers, who thereby take on responsibility for assuring Lê’s posterity, as she has for her predecessors. The article also offers insights into Lê’s relationship to several of these writers, notably Thomas Bernhard, Emil Cioran, Joseph Conrad, Cesare Pavese, Marina Tsvetaeva, and Pham Van Ky.

1. Littell

Damian Catani, ‘From Victims to Perpetrators: The Banality of Evil in Jonathan Littell’s *The Kindly Ones*’, in *Perspectives on Evil: From Banality to Genocide*, ed. Kanta Dihal, Leiden, Brill, 7–30, offers a rigorous and persuasive examination of matters of evil and Littell’s *Les Bienveillantes* (2006). Engaging in depth with Alain Badiou’s critique of contemporary Western conceptions of evil, and Hannah Arendt and Susan Neiman’s work on the banality of evil, Catani suggests that Littell’s perpetrator narrative draws profoundly ethical lessons from the latter notion, by forcing its readers to confront their own capacity for evil acts. Catani then draws out parallels between Littell’s text and Greek tragedy, which he argues allow for a reinvigoration of contemporary notions of evil by appealing to the ancient Greek system of justice, with its focus on evil acts rather than intentions.

1. Louis

Étienne Achille, ‘*Village People*: petits Blancs et discours néo-réactionnaire dans *En finir avec Eddy Bellegueule* d’Édouard Louis’, *Romance Notes*, 59:173–184, examines the place of neo-reactionary discourse in the 2014 work, as well as Louis’s media interventions. Focusing on the figure of the ‘petit Blanc’ that Achille considers important but underexamined in work on postcolonial France, Achille’s reading shows the ways in which this figure appropriates the ideas of neo-reactionary intellectuals they watch on television. Achille suggests Louis’s text thus serves to demystify neo-reactionary discourse, exposing the violence that lies beneath popular media performers’ veneer of respectability.

1. Macé

*Critique*, 870, ‘Gérard Macé, écrivain et colporteur’, ed. Claude Coste, deals broadly with Macé as a *colporteur*, mediator, traveller, and (re)writer. It contains the following pieces: Yue Zhuo, ‘La Lanterne magique du colporteur Macé’ (917–927), on *Colportage* (2018) and the writer as ambulant collector; Claude Coste, ‘Qui dévore qui?’ (928–936), on the 2018 edition of *Le Goût de l’homme*, anthropology, intelligibility and imagination, writing and rewriting; Laurent Demanze, ‘Pensées et passages baudelairiens’ (937–946), which reads *Baudelaire* (2017) as an attempt to ‘déclassiciser’ his literary predecessor; Chantal Lapeyre, ‘Le Baroque sans le nom’ (947–956), on Macé’s writings on Rome, the city as an enigma, and the baroque. The volume also includes an interview with Macé by Coste and Yves Hersant.

1. Métail

*Michèle Métail: la poésie en trois dimensions*, ed. Anne-Christine Royère, Dijon, Presses du réel, 448 pp., offers a lively and varied range of approaches to the understudied poet. It includes essays, tributes, and creative texts by other poets and artists, as well as reproductions of a large selection of Michèle Métail’s textual and visual work. Contributions by literary scholars include: Camille Bloomfield (89–106) on the place of women in contemporary French poetry and in Oulipo, and of femininity, feminism, and gender in Métail’s work; Jeff Barda (107–123) on Métail’s use of punctuation and the body as a means of punctuating; Nina Parish and Emma Wagstaff (127–140) on the questions raised by translating Métail’s texts written with Oulipian constraints, in part through interviews with two of Métail’s translators; Anne-Christine Royère (163–185) on Métail’s ‘Gigantextes’ and matters of intermediality; (195–217) on *Les Phénomènes* (1978) and cartography; and (273–292) on Métail’s diverse practices of public reading; Violaine Anger (223–241) on Métail’s collaborative work with composer Louis Roquin; Gaëlle Théval (253–272), who reads Métail through the lens of ready-made art; Marie Laureillard (297–313) on Métail’s relationship to China and Chinese poetry; Bernhard Metz (315–331) on *flânerie* and the Perecquian *infra-ordinaire* in *Toponyme: Berlin* (2002); Hannah Steurer (333–345) on *Berlin: trois vues & rues* (2019) and matters of sight and perception; Marianne Simon-Oikawa (347–365) on Métail’s interest in Japan. The volume also contains an exceptionally thorough bibliography/catalogue of Métail’s publications, recordings, artwork, interviews, as well as translations of and existing scholarship on her work.

1. Michel

*Jean-Paul Michel: ‘la surprise de ce qui est’*, ed. Michael Bishop and Matthieu Gosztola, Garnier, 483 pp., is the proceedings of a 2016 conference at Cerisy-la-Salle dedicated to the poet’s work. Its wide-ranging selection of essays include: Michel Collot (21–34) on Michel and the true, the beautiful, and the good; Béatrice Bonhomme (35–51) on *Quand on vient d’un monde, la surprise est énorme* (2013); Jean-Claude Pinson (53–67) on Michel’s poems as hymns in times of sobriety; Michael Bishop (69–82) on placing being before itself, risk and surprise, and the intertwining of being and language; Michael Brophy (83–91), on poiesis and justice; Marie Joqueviel-Bourjea (93–135) on Michel and visual art; Guillaume Pigeard de Gurbert (137–147) on the *dedans*, the *dehors*, space, and time; Arnaud Villani (149–164) on Michel and metaphysics; Susan Harrow (165–181) on ethics, ekphrasis, colour, values, beauty, and *bonté* in Michel’s travel writings; Serge Canadas (185–203) on Michel’s consecration of the *parole poétique*; Antoine Masson (205–222) on commotion, rupture, and adolescence; Marianne Froye (223–239) on the significance of Michel’s work as an editor and of his relationships with artists; Aaron Prevots (241–254) on Michel’s *poèmes de vers centrés*; Emma Wagstaff (255–267) on the posing and breaking of limits in Michel’s poetry; Éric Dazzan (271–298) on promise and salvation; Tristan Hordé (299–307) on the relationship between the poem and the page; Françoise Nicol (319–340) on the relationship between poetry and painting; Glenn Fetzer (355–364) on Michel’s art of the fragment; Matthieu Gosztola (365–382) on Michel and Jean-Marie Pontévia; Scott Shinabargar (383–397) on salvation and Michel’s *passion sans pathos*; Michael G. Kelly (399–413) on Michel, naming, and creating; Benoît Connort (427–430) on Michel and violence; and Clément Layet (432–448) on Michel and Hölderlin. It also contains a thorough bibliography of writings by and on Michel.

1. Molia

Philippe Brand, ‘(Extra)Ordinary People and French National Identity in Xabi Molia’s *Les Premiers: une histoire des super-héros français*’, *Contemporary French and Francophone Studies*, 23:351–359, discusses Molia’s 2017 novel, in which seven ordinary French citizens develop superpowers. Examining the ways in which these figures are celebrated, distrusted, co-opted, and exploited by the French state, Brand contextualizes his analysis in relation to contemporary debates surrounding national identity and *l’exception française*. He also points to the ‘mutant’ quality of the novel itself, one that overturns readerly expectations about the form and content of serious literature while renewing the novel’s capacity for social critique.

1. Montalbetti

Philippe Brand, ‘Christine Montalbetti’s Road Trip’, *French Forum*, 44:225–240, offers a rich analysis of Montalbetti’s *Journée américaine* (2009). Showing how the novel subverts readerly expectations of the road trip novel, and engaging with Ross Chambers, Warren Motte, and Montalbetti’s own literary theory, Brand gives a sharp demonstration of the function and significance of narrative digression and sedimentation in this work; these, Brand argues, are more than simply ludic, but rather point to the ways in which time and the world are experienced, and the role of storytelling therein.

1. NDiaye

Noémie Ndiaye, ‘Theater of the Mothers: Three Political Plays by Marie NDiaye’, in *Women Mobilizing Memory*, ed. Ayşe Gül Altinay et al., New York, Columbia U.P., 363–380, offers a compelling reading of three little studied plays by NDiaye: *Providence* (2001), *Les Serpents* (2005), and *Les Grandes Personnes* (2011). The author identifies a motif of sacrificial mothers in the three plays, mothers who seek out cathartic rituals to relieve traumatic memories of violence visited upon their children, but who are instead killed as scapegoats by communities which, the author shows, are emblematic of the French nation. The author’s analysis, which focuses on meta-theatrical matters of performance and spectatorship in the plays, suggests the latter critique not only patriarchal forces in France, but also theatre’s own potential for complicity with those forces. She further suggests *Les Grandes Personnes* makes use of spectral conjuration to offer an alternative, more hopeful vision of communication.

1. Pennac

Annabel L. Kim, ‘The Excremental Poetics of Daniel Pennac’s *Journal d’un corps*’, *French Studies*, 73:416–433, conceptualizes excrement as a medium of representation, and writing as a form of excretion, through an original and engaging reading of Pennac’s 2012 novel. With reference to the history of scatology in French literature, and comparisons especially to Sade and to Hervé Guibert, Kim finds in Pennac’s text a poetics that moves literature away from concerns for property and *propreté* and towards the decidedly *impropre*, towards the universal and therefore democratizing domain of excrement.

1. Reza

Hélène Jaccomard, ‘Gardénias et sécateurs: l’horticulture comme eudémonisme dans *Une Désolation* de Yasmina Reza’, *Essays in French Literature and Culture*, 56:203–219, examines Reza’s 1999 novel with a focus on matters of horticulture and happiness. Following a potted history of gardens and gardening in French literature, Jaccomard considers the novel’s protagonist’s relationship to gardening as a form of eudemonism—an approach she contrasts to hedonism and epicureanism with reference to Pascal Bruckner, André Comte-Spoonville, and Michel Onfray—, and the ways in which his eudemonism corresponds with and contradicts his misanthropy.

1. Rolin

*Jean Rolin: une écriture in situ*, ed. Marie-Odile André and Anne Sennhauser, Presses Sorbonne Nouvelle, 184 pp., is the proceedings of the first conference dedicated to Rolin’s work, at the Université Sorbonne Nouvelle in 2016. The chapters, and extended introduction and conclusion, focus broadly on Rolin’s representation of spaces and places, and on his as a *situated* writing. The chapters include: Pascal Mougin (17–28), who discusses *Zones* (1995) and *Ormuz* (2013) through comparisons with Situationism and ‘l’art hodologique’; Bruno Thibault (29–37) on *repérage*, America, and photographic images in *Le Ravissement de Britney Spears* (2011) and *Savannah* (2015); Pierre Hyppolite (39–48) on Rolin’s narrative techniques for representing socio-economically marginalized spaces in *La Clôture* (2002) and *Terminal Frigo* (2005); Mathilde Roussigné (51–60) on matters of imposture, and links and tensions between reportage and literary writing; Sylvaine Dauthuille (61–69) on apparitions of the Virgin Mary, irony, and readerly perplexity; Chiara Bontempelli (71–79) on *Ormuz*, *Les Événements* (2015), and tensions between fictional narration and documentary description; Martine Boyer-Weinmann (81–90) on *L’Explosion de la durite* (2007), intertextuality, and narrative fragility; Anne Sennhauser (93–102) on the tragic, the troubling, and Rolin’s representation of urban spaces; Frédéric Martin-Achard (103–112) on animals, ethics, lists, and intertextuality; Pierre Schoentjes (113–123), who examines *Chemins d’eau* (1979) and *Les Événements* to discuss matters of ecology, contrast, precision, and irony in Rolin’s representation of contemporary France; and Aline Bergé (125–133) on *Peleliu* (2016) and Rolin’s ‘poétique du souffle’. The volume closes with a transcription of a roundtable with Rolin, Jean-Christophe Bailly, and Philippe Vasset.

1. Roze

Karin Schwerdtner, ‘Pascale Roze à Léon Tolstoï: la relation épistolaire dans *Lettre d’été*’, *Études Françaises*, 55.1:89–103, reads Roze’s 2000 text addressed to Tolstoy. With enlightening reference to scholarship on the epistolary form, Schwerdtner shows that this correspondence allows Roze to write that which she had not been able to in any other manner: her own experience of almost dying, and the pain and subsequent joy that attended it. Furthermore, Schwerdtner discusses a notion of identity at work in this text that is at once relational, associative, oppositional, and fluid, as Roze lays out the links she sees between herself and Tolstoy, but also the significant differences in their attitudes towards life and death.

1. Sijie

Shuangyi Li, ‘Novel, Film and the Art of Storytelling: Dai Sijie’s *Balzac et la petite tailleuse chinoise*’, *Forum for Modern Language Studies*, 55:359–379, reads Sijie’s 2000 novel and 2002 film of the same name together as a translational performance across languages and media. Deftly exploring matters of intercultural (mis)reading and (auto)exoticism, Li emphasizes the cinematic sensibility already at work in the original novel; the linguistic shifts at play in both works between French, Mandarin Chinese, and Sichuanese; and the importance of the Chinese tradition of oral storytelling in these works.

1. Slimani

Lorenza Starace, ‘Leïla Slimani’s *Chanson douce*: Paradoxes of Identity and Visibility in the *littérature-monde* Paradigm’, *Francosphères*, 8:143–165, offers a subtle analysis of the paradoxes and contradictions faced by authors from postcolonial countries, and of Slimani’s textual strategies in her 2016 novel for confronting these tensions. Elegantly weaving between debates surrounding notions of *francophonie* and *littérature-monde*, Slimani’s extra-textual interventions, and close attention to the text itself, Starace examines how Slimani distances her work from both universalist and *francophonie* frames while inscribing matters of migration and *étrangeté* beyond the novel’s main narrative arc.

1. Vargaftig

Aaron Prevots, *Bernard Vargaftig: Gestures toward the Sacred*, Oxford, Lang, viii + 136 pp., examines Vargaftig’s explorations of self and other, and the importance, role, and meaning of the sacred in his work. As Prevots shows, the sacred for Vargaftig has less to do with a particular doctrine or code of principles than with ‘a ritualized devotions to beings and things’ (3). The introduction provides a brief, helpful introduction to Vargaftig’s life and work; though the book explores works written throughout Vargaftig’s life, his later writings (most relevant to this section) are amply represented, and Prevots also offers a number of interesting comparisons with other poets of the period. Chapters discussing these later works include chapter 2, on *Distance nue* (1994), which Prevots reads in the light of Pierre Jean Jouve’s vision of writing as a space of continuous self-discovery. Chapter 3 discusses the evolving presence of the feminine in Vargaftig’s work, and notions of avowal, frailty, love, Eros, spiritual longing, and nudity. Chapter 4 focuses on *Comme respirer* (2003) and suggests attending to Talmudic traditions can offer insights into Vargaftig’s poetic aims and methods. Chapter 5 compares and contrasts *Un récit* (1991) with Eugène Guillevic’s *Le Chant* (1990), with a focus on what Prevots calls their ‘prayer-like urge towards wholeness’ (69). The final chapter turns to Vargaftig’s prose works, *Un même silence* (2000) and *Aucun signe particulier* (2007), to consider their depiction of childhood and matters of autobiographical memory, trauma, and recovery.

1. Villet

Hannah Thompson, ‘Reading Blindness in French Fiction through Critical Disability Studies’, *Discours et representations du handicap*, 231–245, provides an excellent introduction to Thompson’s 2017 book, *Reviewing Blindness in French Fiction*. It reads Villet’s *Look* (2014) alongside Lucien Descaves’s *Les Emmurés* (1894) as works that challenge stereotypes about blindness, foreground the socially constructed nature of disability, and demonstrate ‘blindness gain’ by encouraging sighted readers to appreciate more fully non-visual aspects of their experience.

1. Volodine

Susannah Ellis, ‘Messianic Fiction in Antoine Volodine’s Nuclear Catastrophe Novel *Minor Angels*’, *Paragraph*, 42:223–237, reads Volodine’s 1999 text in dialogue with Jacques Derrida’s work on temporality and politics in *Spectres de Marx* (1993). Attending to spectrality, narrative voice, and non-linear time in the text, Ellis nuances interpretations of Volodine’s work as pessimistic, suggesting the novel points instead towards a vision of future democratic community in a way that defies both neoliberal presentism and revolutionary teleologism.

1. 5
2. Unpublished Doctoral Theses
3. France

Hossam Said Abouelseoud Abbas, ‘La Poésie des prisons chez quelques poètes français et arabes contemporains: étude comparée’, Université de Lyon.

Aneta Bassa, ‘Les mutations de la critique littéraire en France à l’ère du numérique: sites et blogs littéraires, nouvelles formes de prescription et de débats’, Sorbonne Université/University of Warsaw.

Émeline Chauvet, ‘Littérature, photographie et pornographie: questions de temporalités’, Université de Limoges.

Francesca Dainese, ‘A chacun sa cicatrice: écritures de l’identité chez Romain Gary, Georges Perec et Patrick Modiano’, Université Paris-III/University of Verona.

Anne-Sophie Donnarieix, ‘Réenchanter le monde? Formes et enjeux poétologiques du surnaturel dans le roman français contemporain: Antoine Volodine, Sylvie Germain, Alain Fleischer, Marie NDiaye, Christian Garcin’, Université Paris Nanterre/University of Regensburg.

Cécile Duquenne, ‘La littérature de l’après-11 mars 2011 entre France et Japon: une étude comparée (2011–2013)’, Aix-Marseille Université.

Marianne Rouxel Hubac, ‘Emmanuel Carrère ou le romancier contemporain en eaux troubles’, Université Sorbonne Nouvelle.

Charikleia Magdalini Kefalidou, ‘Mythe, symbole et identité à l’épreuve de l’entre-deux: l’écriture de l’arménité en France et aux États-Unis du début du XXe siècle à nos jours’, Sorbonne Université.

Khalil Khalsi, ‘Par-delà le rêve et la veille: la fin du monde. Une approche cosmologique de l’entre-deux. S. Hedayat, I. al-Koni et A. Volodine’, Université Sorbonne Paris Cité/Université de Montréal.

Franck Lasmezas, ‘Vies et mises en récits (auto)biographiques: la collection “l’un et l’autre” de J.-B. Pontalis (1988–2013)’, Université Lumière Lyon-II.

Yichen Lu, ‘L’Écriture de soi à l’épreuve de la photographie: Annie Ernaux et Hervé Guibert’, Sorbonne Université.

Safa Morabbi, ‘La mémoire de la guerre dans le roman contemporain de langue française: discontinuité et dislocation narratives dans les œuvres d’Henry Bauchau, d’Andrée Chedid et d’Anna Moï’, Université de Lorraine.

Ludivine Moulière, ‘Le Poète tardif: mélancolie, vieillesse et poétique du déclin dans l’œuvre de Philippe Jaccottet’, Université de Pau et des Pays de l’Adour.

Farid Namane, ‘L’Écriture de la guerre d’Algérie au XXIe siècle: écrivains français, écrivains algériens, regards croisés sur un événement historique’, Université de Lorraine.

Alexandra Profizi, ‘Autofiction et réseaux sociaux: récits de soi chez Chloé Delaume et Tao Lin’, Université Sorbonne Nouvelle.

Selim Rauer, ‘Les Frontières de l’exil, ou les figures et territoires de l’étranger’, Université Sorbonne Nouvelle/University of Minnesota.

Victor Toubert, ‘Entre le livre et la lampe: représentations et usages de l’érudition chez Pierre Michon, W. G. Sebald et Antonio Tabucchi’, Université Sorbonne Paris Cité.

Elisabeth Viain, ‘Pourquoi le théâtre contemporain ne ferait-il pas rire? Humour, subversion et crise de la réception dans la création théâtrale contemporaine française, anglaise et allemande’ Sorbonne Université.

1. United Kingdom

Susie Cronin, ‘Digital Text and Physical Experience: French Digital Literatures Between Work and Text’, University of Cambridge.

Pauline Eaton, ‘The Representation of Motherhood in the Novels of Marie NDiaye’, Birkbeck, University of London.

Polly Galis, ‘Sexuality and Corporeality in the Work of Annie Ernaux, Nancy Huston and Nelly Arcan’, University of Leeds.

Caterina Scarabicchi, ‘The Migrant’s Corner: Representing Mediterranean Migrations in Contemporary French and Italian Culture’, Royal Holloway, University of London.