

Reviews

Gourdeau, Gabrielle. *Analyse du discours narratif*. Boucherville, Québec: Gaëtan Morin, 1993. 129 p.

Gourdeau's *Analyse* is a succinct presentation and recapitulation of *narratologie* as formulated by the recognized masters: Barthes, Genette and Todorov. Using, especially, Genette's terminology and narrative categories (*temps, voix, mode*), Gourdeau aims to place her own, often very lucid observations, into a pedagogical context thereby making the sometimes burdensome and jargonesque theoretical underpinnings of the science of narration more palatable, and in fact readable, to university-level students.

Her introductory chapter offers a clear and precise view of some of the main *problématiques* surrounding narrative discourse: the distinction between the fictional and the real universe with all its attendant ramifications (*en-texte/hors-texte*, author/narrator, reader/narratee, signifier/signified/referent, etc.), as well as a brief but important clarification of the differences between *récit, histoire* and *narration*. Nothing really new here strikes the narratologist, but for the teacher of narrative analysis and the uninitiated student there is a clearly exposed typology of narrative codes, an abundance of examples of texts from the Middle Ages up to the present, and, happily, glimpses into non-literary narrative systems such as film, video and television.

From the very outset, Gourdeau orients her own discourse toward students' needs and perceptions. The latter two domains constitute, in my opinion, the most helpful and original aspects of this book. First, she takes up the question that students most often ask: "Why" subject a work of literature to such scrutiny, "why" indulge in a practice that seems dry, overly scientific and, indeed, heartless? Her responses are, I believe, quite adequate. Paraphrasing Barthes, she writes: "Pratiquer l'analyse d'un texte littéraire, un viol? Mais non. S'intéresser à l'objet «texte» (littéraire ou non) au point d'en étudier l'anatomie dans les moindres détails relève de l'attitude amoureuse et non du comportement profanateur." Speaking for herself, she says categorically: "Quant aux «à-quoi-bonistes», je leur répondrai tout bonnement qu'à la limite *rien ne sert à rien* et que, cela dit, il vaut mieux nous expédier illico au royaume de Hadès [...]." *Voilà!*

Secondly, regarding the matter of perception, the reader benefits twice over. On the one hand, Gourdeau's carefully articulated definitions are always enhanced by numerous examples that enable students to perceive the finer nuances of narrative discourse and to apply them to actual textual situations either in her chapter-ending sections entitled "Tord-ménignes" or in one or more of the four passages found in her annex. On the other hand, her approach to narrative modalities in general relies firmly on perception itself (*l'instance focalisatrice*), so that students learn that narrative is not so much a prescriptive grammar but rather a dynamic stylistico-semantic process.

Analyse du discours narratif is a very solid pedagogical aid that I strongly recommend to university teachers and students of narrative genres.

James W. Brown

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Rubin, Miri. *Corpus Christi: The Eucharist in Late Medieval Culture*. Cambridge: Cambridge University Press, 1991. 432 p.

This study of the chief worship ritual of the Catholic Church—"a cult which became the central symbol of a culture" (347)—provides a very informative, original and highly refreshing treatment of its topic. The author's approach is essentially historical rather than theological, although she does present a good summary of the appropriate medieval theological discussions on the nature of the Eucharist. Rubin is also to be commended for the highly objective manner in which she approaches her subject and for her honest and critical assessment of a topic which is frequently discussed on the basis of a preconceived understanding and a particular emotional attitude. The subject is not an easy one to treat due to the fact that the Eucharistic is the subject of theological approaches which can admit of no compromise, the various interpretations of it demanding no less than complete acceptance. It is doubtful that this book will meet with high enthusiasm from traditionalist theologians, but historians of religion and social historians will find it very informative. Many sections of the book could even be described as entertaining, a characteristic not often found in a sound academic study. That Rubin's treatment of the subject is highly academic is beyond doubt, for it has been thoroughly researched and the material arranged in a logical manner.

The pivot point of the book is the feast of Corpus Christi and its historical development. Rubin clearly lays out the background to the development of the feast and describes the medieval concept of the Eucharist in good detail, thus providing the reader with a complex understanding of the basic materials out of which the feast was evolved. Her description of the various practices associated with the feast, the abundance of legends and folklore which grew up around it and the actual liturgical rituals in which it was expressed, results in a highly complex and colourful description of this particular aspect of medieval religious life. Very important is the fact that the Eucharist and religion in general are seen in their social context, for as the author herself states, "religion can be best understood if it is not set apart from the social, not seen as an entity *sui generis* but rather as a culture, a system of meaning which represents and constructs experience and imagination" (p. 7). Despite her objectivity and her candid assessment of the material, Rubin is by no means unsympathetic to her subject material. Her understanding of religion is frank and honest without being skeptical or negative, and although certain religious sensibilities might be offended by much of what is contained within the book, such offense would arise solely from emotional rather than intellectual convictions.

Although it may be a matter of interpretation rather than strict historical fact, Rubin makes the very interesting assertion that much Eucharistic theology and practice developed as a means of strengthening the power of the medieval clergy. "The Church [...] was forging a language of religion which enhanced embryonic claims to clerical privilege [...]. The priest was endowed with the power to effect a singular transformation in the world [...] matter could be transformed into [...] a repository of supernatural power and [...] only such sacerdotal action could effect this change" (13). "Sacramental power, and particularly performance of the Eucharist were the basis for sacerdotal power, built up over four centuries" (35). Whether or not one is inclined to agree with this perhaps skeptical view of the goal of medieval Eucharistic theology, one cannot help but be impressed by the suggestion that the Eucharist became "the epitome and justification of clerical privilege" (132). The various legends and symbols which emerged around the Eucharist are presented as constituting a means of stressing the significance of the Eucharist and of thus underscoring the clerical power of those authorized to carry out its ritual.

Rubin herself admits that she has omitted dealing with the Byzantine world and its sacramental concepts. While the inclusion of such material would have added to the scope of her study, one wonders if the understanding of the subject matter in question would have been enhanced by it to any substantial degree. The sacramental mind of the Byzantine world was so different from that of that West that a consideration of it would have added little to our understanding of the development of Western Eucharistic thought. Indeed, to have introduced the reader to the Eucharistic theology of Orthodox Christianity and to have compared it with the Western developments might have aroused considerable interest in—and sympathy for—the Orthodox tradition.

On the whole, Rubin's book will generously repay careful reading. Apart from finding in it a wealth of information, the reader will also find himself immersed in a fascinating and thoroughly entertaining study.

The Rev. Dr. Vincent A. Tobin

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Garavini, Fausta. *Monstres et chimères. Montaigne: le texte et le fantasme*. Trad. Isabel Picon. Études montaignistes 13. Paris: Honoré Champion, 1993. 277 p.

This is an excellent translation of a book by an eminent Montaigne scholar who has translated into Italian the complete *Essais* and edited in French Montaigne's *Journal de voyage*. Garavini has also published extensively on Montaigne and other Renaissance writers. Because of her extensive translation and editorial work, she is very sensitive to the evolving nature of Montaigne's *Essais*. She shows quite perceptively that Montaigne's views on writing, death, suicide, war, and classical writers changed significantly between the original publication in 1580 of his *Essais* and the significantly revised versions which have been preserved in the 1588 edition, the "exemplaire de Bordeaux" which contains Montaigne's marginal notes in an extant copy of the 1588 edition, and in the posthumous edition of 1595, which was edited by his close friends Pierre de Brach and Marie Le Jars de Gournay. The present, thought-provoking book contains numerous original interpretations of Montaigne in part because, unlike most Montaigne scholars, Garavini relies very extensively on the original two books of his *Essais* as they were published in 1580.

The very title of Garavini's book reveals her basic approach to the *Essais*. She wants her readers to understand more fully how Montaigne expressed his profound grief after the deaths of his friend Étienne de La Boétie and his own father, his fear of dying and growing old, and the revulsion he felt because of the seemingly interminable and extremely violent civil war in France. Although Garavini sometimes imposes on her readers rather rigid Freudian interpretations of Montaigne's relationship with his father, she reveals herself to be a very sensitive reader of Montaigne. Some might consider somewhat excessive the arguments in her chapter entitled "Le livre parricide," but she does argue persuasively that Montaigne's attitude toward his father was not necessarily as positive as a quick reading of "De l'affection des peres aux enfans" (II, 8) would have us believe.

Her chapter entitled "Le livre du veuvage," which deals with his friendship for La Boétie, should provoke a lively controversy among Montaigne scholars. In her discussion of "De l'amitié" (I, 28), she argues that La Boétie and Montaigne most probably had an extended homosexual relationship. She believes that this alone can explain the incredible grief which Montaigne felt after the death of his close friend.

Although this reviewer is not entirely persuaded by Garavini's reading of "De l'amitié," the latter does show very convincingly that a discussion of Montaigne's views on sexuality should not be limited to the chapter "Sur des vers de Virgile" (III, 5).

In a short review, it is not possible to describe the full richness of this important contribution to Montaigne studies. Garavini's psychological approach to the *Essais* reveals many possible new levels of meanings in Montaigne's three books, which have been fascinating and intriguing readers for more than four centuries.

Edmund J. Campion

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Elisabeth Girod Branant. *La Fontaine : au-delà des «bagatelles» des Contes et des «badineries» des Fables*. Lexington, KY : French Forum Publishers, 1993. 220.p.

L'essai de Branant est essentiellement d'ordre thématique : d'un côté elle étudie chez La Fontaine une aspiration à la solitude et à la retraite, un plaisir de la rêverie et du sommeil ; de l'autre elle dégage chez l'écrivain un pessimisme moral tempéré d'indulgence, et analyse les traits principaux de sa critique sociale et politique. Le livre insiste par là sur une certaine dualité ou complémentarité dans la pensée du poète, partagé entre rêve et désenchantement, nostalgie et cynisme. Il s'agit de «déterminer [...] ce qui caractérise l'originalité» de l'œuvre dans son ensemble, «à savoir la manière dont, en fin de compte, l'amertume et la désillusion, indiscutablement présentes chez lui, se résolvent dans différents modes d'évasion» (204).

L'ouvrage est organisé chronologiquement : après une introduction évaluant «dans quelle mesure la pensée du XVII^e siècle a contribué à établir un climat favorable» aux «sentiments» étudiés (11), les *Contes* et les *Fables* sont traités en groupes suivant leur date de publication, parfois comparativement puisque l'auteur désire montrer comment «fabuliste et conteur n'ont jamais totalement renoncé l'un à l'autre. Ils se sont prêtés leurs tours et certaines de leurs convictions» (11). Le premier chapitre aborde les deux premiers recueils des *Contes*, le second, les *Fables* de 1668 et les *Contes* de 1671, le troisième analyse les *Fables* de 1678 et les *Nouveaux Contes*, le quatrième chapitre enfin contient une étude des *Contes* de 1682 et de 1685 ainsi que du dernier livre (XII) des *Fables*. Cette composition a le mérite de souligner l'évolution de l'œuvre, comme par exemple un durcissement accentué dans la vision de l'homme à partir des *Nouveaux Contes* et des *Fables* de 1678. Mais à examiner plusieurs fois les mêmes motifs (l'injustice sociale, la vanité des grands, l'hypocrisie, etc.), l'auteur ne manque pas de se répéter, reprenant parfois des conclusions globales très similaires d'un chapitre à l'autre. Le plus souvent, cependant, les regroupements thématiques font apparaître convergences et nuances entre les fables et les contes d'une période donnée, et il est de nombreux cas où l'analyse simultanée des deux genres autour d'un motif donné suscite, dans leur mutuel éclairage, d'intéressantes remarques : ainsi de la solitude, traitée parodiquement comme cliché dans les *Contes* de 1671, mais lyriquement dans les *Fables* de 1668.

Branant mêle souvent avec bonheur les informations biographiques, l'explication de texte et les opinions d'autres critiques. On peut regretter que certaines pages tendent à la paraphrase des textes étudiés, en particulier lorsque ceux-ci sont fort connus. La technique du vers, si complexe, variée et originale chez La Fontaine, est dans l'ensemble négligée, et l'auteur, attentive à suivre ses thèmes de

prédilection, n'échappe pas toujours au risque de réduire les textes à leur simple contenu «traduit» en prose (on apprendra par exemple que La Fontaine «sait que, dans tout rapport de force, la tyrannie trouve toutes sortes de justifications pour dominer ou anéantir les plus faibles» [100], ou qu'il «sait» encore «que l'abus des pouvoirs est une tentation constante pour les gouvernants et que les garanties de justice des citoyens s'en trouvent menacées» [103]). Enfin, plusieurs erreurs typographiques, orthographiques et grammaticales produisent une distraction préjudiciable à la lecture.

Reste que cet ouvrage peut constituer une introduction aisée, équilibrée et relativement large aux thèmes principaux de l'œuvre de La Fontaine : sans jargon — ni appareil théorique particulier —, d'un style plaisant, c'est un livre que l'on peut recommander sans risque ni surprise à toute lectrice, à tout lecteur en quête d'un aperçu général des *Contes* et des *Fables*.

Laurence Mall

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Vauvenargues, [Luc de Clapiers, marquis de]. *Fragments sur Montaigne*. Éd. Jean Dagen. Études montaignistes 14. Paris: Honoré Champion, 1994. 125 p.

This critical edition of thirty fragments by the eighteenth-century French *moraliste* is an expanded version of Dagen's edition originally published in the Spring 1980 issue of *Littératures* (Université de Toulouse-le Mirail). Although Dagen (11) refers to this 1994 edition as a "commentaire revu et augmenté des fragments de Vauvenargues," this is technically not correct because this critical edition contains only a very lengthy introduction, the text of the fragments, and a brief bibliography. There is no critical commentary *per se* either at the end of this book or at the bottom of the pages.

Dagen has made available to scholars thirty previously unpublished fragments which are to be found in a twenty-four page manuscript now listed as Nouv. Acq. Fr. 4383 in the Bibliothèque Nationale. This manuscript in Vauvenargues' own handwriting was acquired by the Bibliothèque Nationale in 1866, but it was basically overlooked by generations of scholars before Dagen. Perhaps because this manuscript is not well known, Dagen chose to produce an old-spelling critical edition. Although such an edition enables us to see for ourselves Vauvenargues' very curious spelling and use of lower-case instead of upper-case letters for proper names, it is disconcerting to see Montaigne's name spelled "montagne." A somewhat modernized edition, which would have observed modern conventions of capitalization, would have made this critical edition more accessible to contemporary readers. The general practice in modern critical editions of eighteenth-century French literary works is to modernize the text, at least as far as capitalization and the use of apostrophes are concerned. Dagen's old-spelling edition makes Vauvenargues' work seem rather antiquated in comparison to the works of other French writers who were active in the first half of the eighteenth century.

In a very real sense, this critical edition constitutes an important contribution to research on Vauvenargues, an important *moraliste* whose works do not deserve the relative oblivion into which they have fallen. In his seventy-five page introduction, Dagen analyzes very well Vauvenargues' creative use in these thirty fragments of ideas previously expressed by such writers and philosophers as Montaigne, Pascal, Spinoza, Pope, and Shaftesbury. Dagen demonstrates quite convincingly Vauvenargues' debt to these five writers and one may question the title *Fragments sur Montaigne* which he proposed for this book especially because Vauvenargues

mentions Montaigne only twice in these fragments. Even these two references to Montaigne express very muted enthusiasm for the quality of Montaigne's style. A sample of Vauvenargues' opinion of Montaigne can be found in fragment 19 where he affirms that Montaigne "pensoit beaucoup, mais il ne connoissoit en aucune maniere l'art d'ecrire." Vauvenargues attributes this lack of eloquence to the unfortunate fact that Montaigne, "ayant vecu dans un siecle barbare," preceded "tous les grands ecrivains de notre langue." Readers of Vauvenargues' manuscript might perhaps ask themselves why they should spend time reading the *Essais*. Vauvenargues' remarks on Montaigne are not very original or insightful, but his comments on Pascal do reveal a profound understanding of "l'esprit de finesse." These rather obscure fragments by Vauvenargues do help us to appreciate more thoroughly his literary views.

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Musset, Alfred de. *Comedies and Proverbs*. Introduction and translation by David Sices. Baltimore: Johns Hopkins University Press, 1994. xv+241 p.

As though to complement the many new editions of Musset's plays that have appeared in France during the last decade, English speakers have in their turn been offered a number of fresh translations. The most recent is this one by Professor Sices of selected *Comedies and Proverbs*. Included in the volume for "their continuing importance in the French repertory" (xv) are seven plays: *What Does Marianne Want?*, *Fantasio*, *You Can't Trifle with Love*, *The Candlestick*, *You Never Can Tell*, *A Passing Fancy (Un caprice)*, and *A Door Has to Be either Open or Shut*. The translations are based, rightly, on the earlier published versions rather than those that Musset—or his brother Paul—fashioned with a view to their production on the stage. Each play is preceded by a one-page introduction containing the dates of its composition, first publication and (usually) theatrical première, as well as other details describing the conditions under which it was written and its link to Musset's own life and other work. These very brief individual commentaries complete the more general introduction which begins the volume (ix-xv); also pleasantly succinct, it touches on Musset's place in French literature and the originality of his theatre before outlining (in a separate note) some of the difficulties faced by translators of these plays. The volume is concluded with a select bibliography listing titles in both French and English.

Although they do infinitely less harm, translators, like our politicians, tend to be rather more liberal or somewhat more conservative. Sices falls into the latter group: what characterises his work generally is fidelity to the original text. With this approach mistakes usually stand out all the more clearly, but fundamental errors in translation here are happily at a minimum; Sices deserves congratulations for his deft handling of many thorny grammatical constructions: very few changes to his text are indispensable. *Les confessions d'un enfant du siècle* (ix, 187) would, however, best be translated as *The Confessions of a Child of the (or even this) World* (cf. *mal du siècle*, *Weltschmerz*); and "phantasy" (6) should nowadays be spelled "fantasy."

But even a reflection is not always a faithful image, and the English versions of these plays are at times vitiated by the translator's reliance on the French original. This literalism leads to such sentences as "It keeps on raining guitars and women bearing messages" (3), rather than, say, "There is no end of..."; "She is a solid virtue" (12), for "There can be no question of her virtue"; "...the Princess's face was clouded

by some melancholy" (32), for "...was slightly clouded by melancholy"; "Oh, home, home! [...] Is man born only for a plot of earth [...]" (74), for, say, "...born to live only in one small corner of the world"; "I think he is doing the syrups" (182), for "...is preparing the cordials / making the punch"; "Nothing else in the world matters but babbling of love" (195), for "...but madly declaring one's love / but being madly in love." Often calques from the French are also evident in the interjections and in the similes: so, for instance, Fantasio unmasked is "handsome as a real Jesus" (60), for "...as a Greek god"; and to her cousin Camille appears "as beautiful as the day" (69), for "...as the dawn / as can be."

Literally correct though they may be, and relatively infrequent, these anomalies impair the quality of the English version because they reveal the translation for what it is, and make it even more difficult convincingly to convey the mood of the original, a task which Sices identifies in the introduction as his greatest concern (xiv). There are challenges inherent in the meticulous approach he has chosen, but what makes his task of recreating the tone of Musset's theatre still more difficult are the essential limitations of the instrument with which he is working: his (North) American English with, among other things, its preference for homely antiquated forms ("You could have gotten killed," 19), its blurred distinctions between can/may, shall/will, should/would, its diminished vocabulary ("flock of louts and boors" [66], for example, rather than, say, "passel of...") and its relaxed syntax ("How could it have been avenged without risking your life?" [30]; "No, the one that you can scarcely see, and is shining like a tear" [193]). If Mayfair tones are likely requisite fully to capture in English the register found in Musset's exquisite *proverbes*, Sices' attempts to formalise the simplified and essentially egalitarian character of his American English by a reluctance to use contractions (everywhere accepted), by his adoption of certain Anglicisms (particularly "shall" and "shan't") and the occasional use of dated words and phrases (confectioner, histron, addlepate, motley, many a) sometimes lead to curious juxtapositions. Nor is the duplication of mood aided by the rhythms of the translator's English, less graceful than those of Museet's French, as is clear from the ring of the titles chosen for these plays: *A Door Has to Be either Open or Shut* is rather awkward (*A Door Must Be Open or Closed / or Not* [?]), and, although clever, *What Does Marianne Want?* is inaccurate and prosaic as well (*A Lady's Whims, Whatever Marianne Might Wish* [?]). This is also evident in the last lines of some of these plays, where the necessity for "un beau petit bien sonore," as Musset put it, becomes quite clear.

Considering the length of this volume, however, and the many difficulties that have been successfully resolved, these remarks are too critical: it would take a translator with the linguistic gifts of Lytton Strachey to do full justice to the inimitable blend of poetry and logic that inform Musset's French; and still there would be cavils. Sices' translation is able and fundamentally sound: with very few changes, his English versions could be produced as they stand. I read that Marivaux has lately become popular in the United States; the necessary preparation has now been completed to make it possible for Musset's turn to be next.

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Jacob, Max. *The Story of King Kabul the First and Gawain the Kitchen-Boy*. Trans. Moïshe Black and Maria Green. Followed by *Vulcan's Crown*. Trans. Moïshe Black. Illustrations by Roger Blachon. Lincoln: University of Nebraska Press, 1994. 80 p.

First published in Paris in 1904 and 1909, these two children's tales had to wait until 1977 to achieve popular success in the paperback Folio Junior edition, illustrated by Roger Blachon. Has the University of Nebraska Press renounced its learned vocation in offering this ably translated English version? By no means. Although, according to the French edition, these stories are suitable for eight-year-olds, it would be a precocious child indeed who could grasp their ironic elegance.

The Story of King Kabul is Jacob's first attempt to make his way as a writer of stories. Written in an unheated room on the Boulevard Barbès, the tale shows some of the subversive tendencies Jacob shared with his bohemian friends in Montmartre. There is, however, nothing revolutionary in his limpid style. Fearing that he had been guilty of sloppy writing in his previous journalistic endeavors, Jacob polished his prose, expunging every superfluous "qui" and "que." The publisher showed equal rigor in requiring the fledgling author to be politically as well as grammatically correct. Thus, the word "church" in the manuscript became "town hall" in the printed version, "priest" became "teacher." Such tampering was no doubt appropriate in a text offered by a publisher specializing in prize books given to winners of the the annual national competition among pupils during the anti-clerical Third Republic. But what was a young person to make of a child-hero, creator of delectable desserts, who covets the king's daughter as well as his crown and who, to obtain them, does not scruple to lead the enemy army to victory and poison his own compatriots? Jacob leaves the matter in doubt.

Vulcan's Crown is a text of a different sort. Shorter and more complex, it encapsulates major themes in Jacob's spiritual and artistic development. The hero of this "Celtic tale" (as Jacob called it), a lame hunchback named Toulic, sees Christ arise from a soup pot and hears him speak in a familiar tone, thus burlesquing a divine vision the author had experienced in his room in Montmartre. Toulic, like the author in his mystical moods, finds himself travelling through paradise and hell. The story has multiple frames and voices: a narrator speaks of an old Breton woman who tells a story in which characters recite bizarre and enchanting poems in prose and verse. But for all its subtle autobiographical inspiration, this tale reveals poetry itself as its real subject. What interests Jacob is language, not as representation but as creation independent of the author that makes severe imaginative demands on the reader.

The book would have benefitted from a brief introduction placing these tales in the context of Jacob's career. One is at first surprised to find a poem, sung in the French version to the tune of "Notre âne avait les quatre pieds blancs" and in English to the tune of "The Streets of Laredo." But then, in France, Brittany is located in the Far West. The illustrations are whimsical and well reproduced.

Lawrence Joseph

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Rogers, Peter S. *Proust: Speculative Scripture*. STLC Monographs. Lincoln: University of Nebraska Press, 1993. 206 p.

Rogers speculates that Proust's entire corpus depends upon the structured reference to an edifice of the Christian myth that is the center of memory. According to Rogers, the "church" is the keystone to rediscovering Proust's underlying form of

writing (in the hero's own words: "it seemed to me that I myself was the immediate subject of my book: a church [...]"). Proust's search for a form would adopt this particular framework, which is a cultural variation of the Bible, as the overlying theatrical structure for the entire novel.

In *Speculative Scripture*, Rogers searches for the writer's soul. But arguing on one hand that his study only intends to consider Proust's work for its cultural ambiance while, on the other, presenting the entire work as a religious ritual, does create a confusion in the mind of the reader. While recognizing Proust's immense fascination with steeples, the reader might find it hard to accompany Rogers to such far-reaching conclusions. Indeed, notwithstanding the literary value of reading Proust's work through a biblical lens—there are, after all, 221 references to "church(es)" in *Remembrance* alone—it would be inaccurate to decipher Proust's corpus as a "repeated writing" of the Christian dogma. And while Rogers denies any attempt to link *Remembrance* to Proust's Judeo-Christian heritage, the entire work appears to be reinterpreted along these lines. In fact, had the translation read differently, Rogers could easily have argued in the same vein that the word "perdu" means "lost," therefore that it has something to do with the Christian doctrine of a lost paradise rather than the mere concept of memory loss. Arguably, Rogers should have made such a point! But he does succeed in provoking his reader to engage in a very different reading of *Remembrance*. *Speculative Scripture* does not lack merit for those less familiar with the original Scripture, and many readers belong to that congregation.

Rogers retraces the "repeated writing" of the ritual in Proust's use of church imagery, a writing closely associated with the Catholic ritual and the Old Testament. He supports his critical stand by pointing out that Proust's entire work is built around the encounter with a speculative scripture since, he claims, Proust's reproductions of sacred texts undergo the alchemy of his own profane reading and writing. In turn, he sees the exercise of reading in the *Remembrance* as a phenomenon closely related to the problematics of translation, the reading self faced with the transformation of a copy into an original. To quote Rogers: "A church, a series of names, the grandmother (Mamma) dying, Basin's fellow Mama, and the exclusions from Society are all related to the Church and its communion, themselves objects of translation and representation through the arts. Transubstantiation is the palimpsest, the Church's reading of the Last Supper and its comprehension of the Real Presence" (137). *Speculative Scripture* accomplishes a radical exploration, far more than an incursus, one in which no element of Proust's *Remembrance* fails to become part of a religious celebration. At times, *Speculative Scripture* reads itself as a great transliteration of the Bible and leaves the feeling that the critic sees too much through the eye of his magic lantern. Yet the reader should still be enticed into playing along with this new reading of the great book of *Remembrance*.

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Krance, Charles. *L.-F. Céline: The I of the Storm*. French Forum Monographs 75. Lexington, KY: French Forum Publishers, 1992. 176 p.

This critical study is not meant to be a first look at the famous and infamous writer: instead, it concerns itself with the narratological problems associated with Céline's unique and ground-breaking stylistic technique. Aiming to focus on the "actual concrete manifestations of [Céline's] creative genius" (15), Krance examines

Céline's creative process from the perspective of a seeing eye (the reflective eye of the author and witness) vs. a speaking I (the autobiographical narrator-actor-participant), a dichotomy reflected in the two parts of this volume, "The Transposition of Adventure" (up to *Voyage au bout de la nuit*) and "The Adventure of Transposition."

Krance lays bare with flair and finesse the seeds of future developments in Céline's early writings with the young man's discovery of war, initial struggle between intellect and instinct, rejection of the "privilege of sublimation" (42), and his view of writing as "a life-long process of demythification" (43).

Chapter 2 focuses on Céline's transition from doctor to writer, from Destouches to Céline, through *La vie et l'œuvre de Semmelweis*, his doctoral thesis. This period fuses "the analytical method of the emerging physician with the impressionistic tendency of the budding stylist" (67). Already present are all the signs of Céline's characteristic narrative intervention and distancing, such as "anxiety-ridden articulations" (62), "ahistoric ruptures" (71), and hesitation as a way to rein in a lyrical penchant (66).

The masterful chapter 3 deals with the initial creation of the *œuvre* and closes the first part of this study. The "architectonic coherence" of *Voyage* is a turning-point in Céline's evolution. As Krance deftly and convincingly argues, the speech issue is now central, and Bardamu's "journey can be understood in terms of his discourse catching up with his story" (101). It is in *Voyage* that Céline's *œuvre* takes into account "the phenomenon of its own narratability, anticipating the fusion of its two facets—story and event—as one" (101) and the subsequent "confusion" of the narrator's functions as chronicler and performer. It follows logically that deconstruction already looms large in Céline's quest for truth: "The writing that bears the sign of the narrator's presence is necessarily already imbued with the signs of its own undoing" (86).

Part II focuses more precisely on the creative process. Chapter 4 examines narrative layering in *Mort à crédit*, namely the relationship between writing, autobiography, and fiction. From Céline's ambivalence towards the spoken word emerges a new coherence, or rather an "absence of apparent connection between the novel's beginning and end" (109). In *Mort à crédit*, the text is recuperated by a context (Ferdinand's youth), and the context by a narrative (the "Legend" of King Krogold and the narrator-protagonist's future accomplishments at the service of Courtial des Pereires). *Mort à crédit* rests upon "the perpetually deferred fulfillment of the spoken word's prophetic *projection* towards the vanishing point of textual representation" (121). It is now "l'aventure d'une écriture" (110).

The superbly incisive chapter 5 ("Writing as Performative Gesture: From *Guignol's Band* to *Féerie pour une autre fois*") analyzes further developments in the internal logic of Céline's "subversive style" (133), in particular the regeneration of verbal gesture, the elimination of grammatical sentences replaced by "disjointed articulations" (144), and the creation of a new relationship with readers (dealt with at first from the points of view of Iser and Gombrich).

Krance establishes that Céline's generative process "short-circuits the [reader's] defenses and makes him or her an unwitting collaborator" (141), thereby "aborting the emotive reader-writer relationship" (143). Céline's true genius as a poet is that his language "produces the visual *impression* of his words' obliteration behind their own gestural manifestation" (143). The result of this creative process is that Céline presents us with a narrative I as "an invalidated mouthpiece for the unjustly silenced author" (149), as the essential *Entretiens avec le professeur Y* clearly displays.

The concluding chapter 6 ("Journey's End: The Trilogy, or Writing Against the Current") gives perspective to the last three works, which Krance considers to be

Céline's "ultimate 'tour de force,' constantly playing off background against foreground, or historical fact against personal chronicle, creating a kind of three-dimensional auto-biographical space" (161) in which the eye/I correlation is central. The reader, actively involved in the narrative process, is then made to feel like "a kind of collaborative stand-in for the narrator" (162).

Krance's conclusions on the musicality of Céline's style (dissonance, ellipsis, etc.), and the obvious reassertion of Emotion over Word in Celinian communication seem to call for further development but do support the logocentricity that permeates this study.

Krance is to be praised for his finesse and intelligence in dealing with the thorny issue of Céline's situation in, and position on, history and politics. But what makes this volume invaluable is its insightful analyses. While the selected bibliography could have been more fully developed, *The I of the Storm* is an extremely coherent and clear-sighted study which establishes Céline's genius as a linguistic phenomenon. It is a must in the ongoing reevaluation of one of the greatest innovators in twentieth-century French literature.

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Korthals Altes, Liesbeth. *Le salut par la fiction? Sens, valeurs et narrativité dans Le roi des aulnes de Michel Tournier*. Coll. Faux Titre: Études de langue et littérature françaises 64. Amsterdam: Rodopi, 1992. 232 p.

Perhaps of all Tournier's novels, *Le roi des aulnes* has suffered most from the circumstances of its early reception. Prix Goncourt ("à l'unanimité," as Tournier never tires of reminding us) in 1971, it was not only widely reviewed but was also the occasion for numerous interviews with the author in which Tournier was allowed to establish a certain orthodoxy for the reading of his fiction: he was the very antithesis of a *nouveau romancier*; his novels were "real" novels with characters, plot, chronology, and a depiction of the natural world which brought him closer to his nineteenth-century masters than to his contemporaries; his innovations were all in the realm of a subject matter which explored in idiosyncratic ways various forms of perversion; in the realm of form his only concern was to be as traditional and reassuring as possible. And so there sprang up around Tournier a myth, consecrated in his 1977 intellectual autobiography, *Le vent Paraquet*, of the naïve philosopher-turned-novelist who had turned his back on the major literary debates of his own time and was interested only in finding amusing ways of recycling in fictional form the ideas of the "great philosophers," coloured by his own erotic obsessions and idiosyncracies. This had the doubly unfortunate effect of discouraging serious criticism (and critique)—particularly of the theoretically informed kind—and of disarming the work itself against the sometimes emotional polemics which sought ammunition in Tournier's own statements in order to condemn his novelistic practice on ethical, political or aesthetic grounds.

This state of affairs changed slowly through the 1980s as less reductive criticism started to appear, but Tournier studies are still, to a significant extent, plagued by facile assumptions authorized by the novelist's own almost formulaic responses to questions about his work. What Korthals Altes sets out to do in this excellent study is to show not only that an independently critical and thoroughly theorized reading can in fact tell us a great deal more about the novel than an untheorized approach, but also that, contrary to the dismissive judgments of certain critics, *Le roi des aulnes* makes

for an extremely interesting (and problematic) case study in postmodern narrative theory, and particularly in the ways in which narrative elaborates and constructs both meaning and values. There are, as Korthals Altes is well aware, significant dangers in such a hybrid project, in that many readers of Tournier will be irritated by the theoretical apparatus, while more theoretically inclined readers will have little patience with the close readings of the text. However, this says more about the shortcomings of both groups of readers than about the validity of the project itself which, to my mind at least, is amply justified and constitutes the most ambitious study to date of Tournier's most difficult novel. Indeed, this is precisely the kind of complex approach that is needed if we are to achieve in our readings of novels a balanced and adequate account of literary referentiality and textuality.

Drawing on a sophisticated mix of semiotics and hermeneutics, Korthals Altes sets out to analyze, in all its complexity and contradiction, the textual production of values and meanings in *Le roi des aulnes*. After a general introduction (I) which sketches out the theoretical context of the study, the book is divided into three main sections corresponding to three aspects or levels of semiotic organization: (II) story (or plot), (III) discourse (mode, voice, etc.), and (IV) reading conventions. The section on story adapts Greimas's model of semiotic analysis to provide a description of the novel's narrative macro-structure: its representation of actions and the meanings and values mobilized by them. While the insights and conclusions afforded by this section, which is the longest in the book, do not, in my opinion, break significant new ground in terms of readings of the novel, the chapter serves to establish, through its rigorous description of the narrative structure, a framework for the more interesting and innovative analyses of the next two parts.

Section III turns from story to discourse, or, more precisely, to the play of different discourses present in *Le roi des aulnes* and their role in generating and mediating the novel's value system. Displaying an easy familiarity with a wide variety of narratological approaches, Korthals Altes first describes the novel's different narrative instances and the way shifts are effected between instances; she then goes on to examine the production of subject-effects and rhetorical strategies in three types of discourse: the novel's paratext (titles, epigraphs, notes, etc.), the discourse of the narrator, and the discourse of different characters. Throughout this section, the focus is on the complex relations established in the text between the implied author, the implied reader, and Abel Tiffauges who, as the novel's main character and one of its principal narrators, is the source of most of the ambiguity which characterizes the novel's representation of Nazi Germany. (This ambiguity, in turn, is perhaps the main source of discomfort for some of Tournier's more hostile critics.) Most interesting of all, perhaps, along with the discussion of the different forms of irony mobilized in the novel, is the analysis of the various positions—both structural and evaluative—occupied by the implied reader in relation to the interplay of discourses and the hierarchies of value and knowledge established amongst them. Korthals Altes is particularly good at bringing out the dynamic of involvement and alienation that informs the relationship between the implied reader and Tiffauges. These insights enable her to uncover, in turn, the more complex underlying structural ambiguities which exist between different positionings of the implied reader and which call, on the one hand, for a relatively naïve referential reading of many passages and, on the other, for a much more sophisticated literary response to those ironies, signals and intertextual allusions of the implied author which lie beyond Tiffauges's own semiotic horizons.

These questions are taken up in more detail in section IV, devoted specifically to the relationship between reading conventions and the textual production of values and meaning. This is the most compelling (and interesting) part of the book, as

Korthals Altes addresses some of the thorniest questions raised by Tournier's writing practice. Noting the ambiguities and contradictions in Tournier's attitude toward his reader and the amount of interpretative freedom s/he should be allowed, the critic argues that *Le roi des aulnes* is neither a straightforward traditional novel nor an anti-novel in the Nouveau Roman mode, but is better seen as a hybrid or composite construction in which the different components subtly deconstruct and undermine one another. The section contains excellent discussions of the subversive function of the novel's fugal structure and of the perverse appropriations effected by Tournier's extensive intertextual borrowings. But most rewarding of all is the wonderfully concise analysis of how the mixture of genres (historical novel, myth, tale, metafiction, etc.) functions in the novel as a complex reading strategy, setting up norms and expectations which mediate interpretations in subtle and mutually transgressive ways and creating a conflictual interdiscursive space full of traps for the unwary reader. The great merit of Korthals Altes's analysis is her resistance to the reductive conclusion that the novel's foregrounding of its own fictionality implies a simple evacuation of the Real and a facilely postmodern abolition of History. Instead she goes beyond the usual binaries (textuality/referentiality, representation/ludicity, etc.) to present a nuanced and balanced account of how this enormously complex novel produces its effects (and also its values): "C'est justement grâce à sa construction réflexive que le roman échappe à la clôture auto-référentielle: la cohérence de l'univers solipsiste de Tiffauges (ou des nazis) est mise en échec, notamment, par le retour de la réalité refoulée, et le roman montre les conséquences meurtrières de la 'fiction' d'un monde approprié où il n'y a pas de place pour l'Autre. Comment ne pas reporter cette mise en garde sur la cohérence séduisante du roman, et sur notre propre déchiffrement des signes?" (198).

The final section (V) is a brief but suggestive conclusion formulated in terms of the interplay of romanticism, modernism and postmodernism in Tournier's novel, particularly in respect to the dialectic of totality and fragment. The bibliography which follows is selective rather than exhaustive (this is not a complaint) and the index of authors' names might usefully have been complemented with an index of concepts. All in all, Korthals Altes has given us the most complete and perhaps the most intelligent reading to date of *Le roi des aulnes*.

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Brophy, Michael. *Eugène Guillevic*. Amsterdam: Rodopi, 1993. 80p.

This monograph describes Guillevic's poetry as springing from "le tiraillement fécond de l'entre-deux." From the initial confrontation with a closed wardrobe, in *Terraqué*, through the dialogue with the opaque quiddity of the sea in *Carnac*, to the joyful peregrinations of more recent works, we see the never-ending computation of relations between inside and outside, centre and margin, self and other: "une tentative de conjuguer des différences indissolubles." Brophy elegantly studies the diffuse structure of Guillevic's poems, and his complex use of pronouns. But the emphasis Brophy places on "l'expansion du centre" becomes, paradoxically, repetitive. There is no account of the *positions* which Guillevic adopted during his life. His Communist involvement receives virtually no mention. And the emphasis on "self" and "being" is so metaphysical that it evacuates Guillevic's work from the political and literary history in which it emerged.

Gavin Bowd

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Hesse, M. G. *Yves Thériault, Master Storyteller*. Bern: Peter Lang, 1993. xx + 192 p.

Hesse's book has its strengths. They include its scope: Thériault's novels, short stories and theatre; a biography which indicates points and paths for further research; an interesting survey of the critical corpus. The bulk of the book is devoted to Hesse's analysis of Thériault's characters.

A particular shortcoming characterizes the entire book: the lack of a theoretical perspective, or even significant mention of the critical approaches literary studies have developed over the last few decades. Thus, Chapter 1, "Biography," while interesting as far as it goes—a survey of the conflicts and stimuli that may have influenced Thériault's psychological development and orientations as a writer—would have gained greatly in depth, precision and persuasive power if it had made use of contemporary psychological and psychoanalytical theory and research. Chapters 2, "Tradition and Mileu," and 3, "The Writer and His Critics," fail to take advantage of research into the sociology of literature and socio-criticism. Chapter 4, "A Master Storyteller," provides clear summaries of Thériault's short stories and of characters' ideologies and psychologies, but takes no account of the theory of the short-story genre, nor of the latter's relationship, in Thériault's production, to his other main genre, the novel. This is but one manifestation of a general tendency in this book to neglect Thériault's *écriture*, and to focus exclusively on one aspect of content: characters' ideologies and psychology. Chapters 5, "The Burden of Transgression," 6, "Troubled Quest for Identity," 7, "The Inuit Trilogy," and 8, "A Plea on Behalf of Indians," would all gain—even in the area of analysis of characters' psychology—from greater attention to, and a structured treatment of, writing technique: the study of character would have benefited from a full actorial and actantial analysis and of the relationship between the two levels. Narratological perspectives, so enriching for readers' appreciation of narrative structure, are absent. Characteristic of the book's theoretical vacuum are the frequent remarks as to whether or not Thériault intended to communicate a particular meaning through a given scene, character, etc. One is inclined to respond: "Et alors?" Authorial intention is only one component of textual meaning, which results from the encounter amongst that intention, the language and the community using it and hence defining its significations, and the reader decoding the text.

In line two of the preface, as in line two on page 19, the use of the preterite rather than the present perfect is regrettable; "whereas" on page 17 signifies contrast, rather than the similarity Hesse wishes to indicate concerning the short-story tradition in Québec literature. Similar mis-use of "whereas" occurs on page 27. "[B]oth for" should be inverted (32); "decides Valère" (101) appears to be a gallicism, as do "incapable to conquer" and "reparations" (rather than "repairs") on pages 106 and 108 respectively; "are" should be inserted before "humiliating" (143). Unfortunately, the author often does not distance herself from phrases expressing the values of some of Thériault's characters regarding gender roles, as in the case of the phrase "the tasks that are inherently a man's duties" (122), or another concerning "the wisdom of NTsuk who accepts that men and women have well-defined roles" (131). Misprints include "la samedi" (25), "pas" rather than "par" in the penultimate line of paragraph 2 (39), "orme" (42) which should read "forme," "Je le ne" instead of "Je ne le" (81), "réoussissent" rather than "réussissent" (119), "ne" rather than "me" (145, line 6).

Hesse's analyses of characters' ideologies and psychology are nonetheless accurate, as far as they go, well-reasoned, well-documented and sensitive; her understanding of and compassion for Thériault's characters lead to convincing,

moving psychological portraits. Despite its shortcomings, this book will serve as a useful reminder of the importance and interest of Thériault's work.

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Bishop, Neil B. *Anne Hébert, son œuvre, leurs exils*. Talence : Presses Universitaires de Bordeaux, 1993. 311 p.

L'auteur de cette étude a consacré une grande partie de sa vie universitaire et de ses recherches à l'œuvre d'Anne Hébert. Bishop avoue d'ailleurs, dans une note préliminaire, son admiration et sa passion pour celle qui « a enrichi la littérature mondiale d'une œuvre dont la beauté et la force ne cesseront de constituer des raisons de vivre, des sources de joie » (9). Si l'étude que nous propose ici Bishop, étude centrée sur le problème de l'exil de l'auteure elle-même et de ses personnages, manque parfois d'une petite dose nécessaire d'audace et de folie dans son langage critique, elle permet néanmoins de comprendre mieux que jamais la richesse extraordinaire de l'écriture chez Hébert. Et c'est déjà beaucoup.

Après un chapitre définitoire de l'exil, un concept fort chargé de sens dans le discours critique au Québec, Bishop fait l'analyse détaillée de l'exil personnel d'Anne Hébert, installée en France depuis 1954. Nous retrouvons dans cet excellent chapitre une foule de renseignements biographiques, dont certains inédits, et une concordance entre l'œuvre et le discours autobiographique tenu par Hébert dans des interviews et autres interventions publiques. Cet appel à la biographie ne va pas de soi, mais Bishop réussit particulièrement bien à en faire voir l'absolue nécessité.

Suivent des études portant sur les différentes formes de l'exil au sens large : marginalité, transgression, fantastique et féminisme (cette dernière dimension dans l'œuvre plus récente d'Anne Hébert). La convergence de ces formes de l'exclusion semble fructueuse dans la mesure où elle finit par s'inscrire dans une lecture assez cohérente de l'œuvre d'Anne Hébert. Bien que défini avec une extrême attention par Bishop, le terme d'exil souffre cependant, dans cette étude, d'une trop grande polyvalence. À certains moments, pourquoi faudrait-il appeler du joli terme d'exil ce qui est carrément de l'oppression ou de la folie ? Il y a des limites conceptuelles à tout vouloir ramener aux dimensions de l'exil, limites auxquelles l'ouvrage de Bishop n'échappe pas.

Ce qui fait tout de même la très grande force de l'ouvrage, c'est la vision singulièrement exhaustive de l'œuvre. On y trouvera ainsi plusieurs textes, analysés pour la première fois et enfin rattachés au sens de l'œuvre entière. C'est le cas, par exemple, des nouvelles de *Châtelaine*, des scénarios de films (*La carne à pêche* de Fernand Dansereau), et des sept poèmes inédits de 1989. La bibliographie est, à ce titre, remarquable par sa précision et son ampleur.

Il s'agit donc d'un excellent travail de synthèse, marqué par la minutie et l'exhaustivité. En terminant, je m'en voudrais de ne pas déplorer, cependant, le travail bâclé des Presses Universitaires de Bordeaux. J'ai dû compter pas moins de 250 erreurs de toutes sortes dans ce livre (une par page en moyenne), la plupart typographiques (a-t-on seulement retouché la disquette ?), mais certaines plus graves, véritables erreurs sur les noms de personne et la grammaire (les accords sujets-verbes-attributs). Dommage que la minutie de l'auteur n'ait pas été égalée par celle de l'éditeur.

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Boivin, Aurélien, Maurice Émond et Michel Lord, éd. *Les ailleurs imaginaires : les rapports entre le fantastique et la science-fiction*. Cahiers du Centre de recherche en littérature québécoise. Québec : Nuit blanche, 1993. 306 p.

Rassemblant les actes d'un colloque tenu à l'Université Laval, ce recueil montre que les questions génériques n'en finissent pas d'aiguiser les échanges critiques, surtout pour ce qui concerne une certaine fiction, dite «marginale» mais, en vérité, très pertinente. La définition classique de la littérature *fantastique*, proposée voici un quart de siècle par Todorov, se mesure ici à celle de la science-fiction, genre également caractérisé par la mise en scène des chimères et l'expérience des «ailleurs imaginaires».

Si Antonio Risco nous offre un résumé sec et clair des distinctions catégorielles fondamentales, et si l'étude de Christian Vandendorpe portant sur la frontière entre le fantastique et la science-fiction tend à situer ces deux genres (ou sous-genres) comme des pratiques bien systématisées, André Carpentier, critique mais aussi inventeur de contes fantastiques, soutient que la survie de tout genre littéraire dépend surtout de sa capacité de surprise, donc de son potentiel non conformiste. Le récit vraiment ensorcelant pour le lecteur serait plutôt celui qui fait semblant de respecter un modèle connu, mais qui s'en écarte à la fin. L'évolution de toute espèce de littérature de fantaisie serait donc une dialectique constante entre la convention et la transgression.

Ce volume est souvent très nuancé, mais il n'est peut-être pas injuste de dire qu'il nous enseigne que, en gros, la science-fiction est un peu le fantastique mis au goût du jour. Née de la souche fantastique que nourrissent le roman noir et la rêverie romantique, la science-fiction est une variante marquée par les faits (ou pseudo-faits) scientifiques ; surtout elle reflète une sensibilité plus *moderne*. Certains diront que la distinction est purement sémantique, et que nous envisageons ici une même pratique qui ne fait que changer de contenu. Voici que Simone Vienne se concentre sur la hantise de l'automate chez Hoffmann ou Villiers de l'Isle-Adam, et que Roger Bozzetto scrute la préoccupation avec l'archéologie (donc avec un lointain passé latent) : tous les deux tendent à resserrer leur champ d'analyse sur la fiction fantastique du dix-neuvième siècle. Par contre, Elisabeth Vonarburg (praticienne de la science-fiction de marque) se penche sur le problème de la reproduction du corps dans l'espace, thème qui s'avère capital pour la science-fiction actuelle.

Un court résumé sociocritique laissé par le regretté Jean Fabre esquisse l'évolution des deux genres depuis le roman noir et les contes de Poe. S'appuyant sur les thèses de Gérard Klein et de Gérard Mendel, Fabre nous fait entrevoir les rapports constitutifs entre phénomène littéraire et réalité sociale. L'on conviendra sans doute que c'est pour des raisons étrangères au pur souci esthétique que les apparitions diaboliques aient cédé la place à l'angoisse intériorisée, expression selon Fabre de la réification ou «abstraction tragique» qui caractérise notre culture post-Hiroshima.

D'autres participants sont partis gaiement à la chasse de thèmes ou de motifs classiques : il n'en manque pas, en effet ! S'agissant du rêve de perfectionnement social, Guy Bouchard jette des lumières sur la relation entre l'imagination libre et l'utopie. Patricia Willemin se demande comment et pourquoi on ait représenté tant de beaux monstres ; tandis que Gilles Pellerin, dans un exposé mené à grande allure, interroge le train comme constante thématique de l'imaginaire fantastique. Qu'on se le dise, le voyage rapide en lieu clos n'est pas près de perdre son emprise.

On ne saurait se plaindre que le volume se soit centré sur le riche apport de la science-fiction québécoise. Cernant ce contexte régional, Rita Painchaud passe en revue les périodiques spécialisés, depuis la fondation du «fanzine» *Requiem* en 1974 jusqu'à celle de *Imagine* (1979), consacré à la science-fiction, et de *Carfax* (1984), consacré (comme pour nous assurer de son état de santé du moins au Québec !) à la

littérature fantastique. Une explication plutôt sociologique et institutionnelle du phénomène de la science-fiction populaire nous est proposée par Paul Bleton, qui traite des relations entre éditeur et lectorat, et souligne l'importance de la *collection* — entendons la série commerciale qui spécifie en même temps qu'elle stabilise un genre ou plutôt une tendance. Ces aperçus «vulgaires» sont un complément utile aux thèses purement critiques, nous rappelant que la constitution des genres doit beaucoup *aussi* à ces amateurs qui «aiment ce qu'ils aiment» et qui, sans aucune compétence théorique, vont droit à leur rayon préféré.

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