

Charlus's 'reduction to caricature' (pp. 94, 166), the explanation of certain digressions in terms of a compositional mistake (p. 104), or the conclusion that the reader has in hand 'the novel the narrator is about to write' at the end of *Le Temps retrouvé* (p. 184) are debatable. At the same time, the reader receives excellent clarifications on the problem of the self, homosexuality and its connection to art, and the narrator's theory of metaphor, to mention only a few topics, elaborated gradually as the questions return in different contexts throughout the novel. Overall, *A Reader's Guide* will offer a most welcome support for a first reading and entry-level study of Proust's *In Search of Lost Time*, while its well-selected bibliography will help the potential further steps.

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Images des corps/corps des images au cinéma

J. GAME (Ed.)

Lyon, ENS Éditions, 2010

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The end of Philippe Grandrieux's *La Vie nouvelle* (2002) proposes a terrifying vision of being that reconfigures bodies as hybrid forms oscillating between the human and the non-human. In an essay in Jérôme Game's

new edited collection, Martine Beugnet reads this scene, via Bataille's notion of the *informe*, as staging an infernal dynamic of dissolution that threatens not only the integrity of the bodies onscreen but also viewerly mastery of those bodies (p. 63). Such images and sounds of corporeal indeterminacy—and the realignment of viewing relations that they usher in—provide the focus of this collection of 12 essays. As Jérôme Game suggests in the introduction, these essays seek to engage with cinematic bodies in their irreducibility to any one particular identitarian category or norm. Privileging the body's emergence through modes of *force* rather than *form* (p. 9), the collection focuses on cinema's tracing of non-coherent gestures, desires and rhythms. As such, the collection responds, as Game notes, to a renewed interest in corporeality, materiality and facticity evident in recent film theory and filmmaking practice (pp. 7–9). Divided into four sections—'Flux', 'Virtuel', 'Récits', 'Politiques'—the volume develops connections between corporeal affects and non-normative effects along diverse lines of inquiry, variously orientated towards the aesthetic, the technological, the ethical and the political. Deleuzian currents run through a number of the essays, informing, for example, Jean-Michel Durafour's analysis of the rhizomatic in Yoshida Kiju, Game's reading of *corps sans organes* in Carlos Reygadas and Gus van Sant, and, implicitly, Vincent Amiel's reflections on dispossession and flux in Hou

Hsiao-hsien, Ozu and Wong Kar-wai. This lends a certain theoretical coherence to the collection and allows for a range of dialogues between essays to emerge. With its conceptualisation of intensities, becomings and flows, Deleuze and Guattari's thought offers much fertile ground for engagement with cinematic bodies, as evidenced by the insightful analyses here. Other contributions in the volume pursue less frequently explored threads of investigation. Essays such as Emma Wilson's study of the grievability of (queer) life in Kimberly Peirce's *Boys Don't Cry* (1999), Sarah Cooper's tracing of a Levinasian ethics of relationality in the work of Jean-Pierre and Luc Dardenne, Philippe Dubois's interrogation of the cinematic in relation to photography and video installation, Elie During's revisiting of Epstein in connection with issues of speed in the *Matrix* trilogy, and Ludovic Cortade's account of corporeality and landscape in Bruno Dumont, allow for strikingly innovative theoretical dimensions to emerge. The politics of cinematic bodies are addressed in fascinating ways, in the context of questions of vulnerability and mortality (Wilson), the figure of the crowd (Pierre Sorlin), the revolutionary impetus of love (Nicole Brenez) and transgressive, 'impossible' embodiments (Margara Millan). In both revisiting and re-imagining conceptual approaches to the body in film, the collection thus offers a rich and wide-ranging set of reflections, providing a valuable, timely assessment of the

various forms and forces of cinema's *corps-images*.

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The Sarkozy Phenomenon

N. HEWLETT

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vii + 140 pp., £8.95, ISBN 978 18454 02396

This book by Nick Hewlett makes a significant contribution to the Anglophone literature on the political leadership of Nicolas Sarkozy. Hewlett's thesis is clearly and explicitly stated in the introduction: Sarkozy's rule is best understood with principal reference to the notion of Bonapartism, the most obvious characteristics of which include a highly personalised and autocratic approach to government; a mix of ideological references whilst all the time speaking in terms of national salvation; a populist approach to ordinary people, attempting to appeal to them directly; intense use of the media to achieve the leader's aims; and talk of a clean break with what went before (p. 7). The rest of the book unpacks this argument, with a chapter devoted to each of the following themes: the nature of Bonapartism, Sarkozy's winning of the presidential office in 2007, his exercise of presidential power since then and, finally, additional interpretations of the Sarkozy phenomenon, where the author looks at

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