

article, looks at Nina Companeez's TV film, and at the manga adapted from Proust. He also briefly mentions Proustian quotes in Haruki Murakami's *IQ84*, but a full-length analysis would have been more illuminating. Although not directly linked with the media *per se*, we can add to this strand the piece written by Ton Hoenselaars and Ieme van der Poel, inasmuch as the whole section by and large describes the work-in-progress of the Proustian scholar or 'aficionado', and the multiple ways of approaching *A la recherche*. Indeed, T. Hoenselaars and I. van der Poel draw on their experience of writing endnotes for the new Dutch translation of Proust to demonstrate, in a nuanced and pleasant article, how reading Proust is an ever-changing experience, particularly sensitive to cultural and historical differences.

Two articles remain aside from these main strands and belong to the field of Comparative Literature. Nathalie Aubert explores Proust's influence on André Breton, while Edward Bizub inverts the chronological order and, in the wake of his previous research, discusses the double influence of Ruskin and Sollier in Proust. In short, a very diverse and stimulating collection.

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**Jérôme Game, *Poetic Becomings: Studies in Contemporary French Literature*
Oxford, Bern, Peter Lang, Modern French Identities,
2011, 262+ix pp.**

The main title of this study is a metaphor. Jérôme Game argues that the human subject is not an essence but a process. We are the 'poetic becomings' of the title. Game's aim is to investigate 'the question of what poetry does to the subject' (14). This subject not so much an agent seeking to determine its own essence but rather is something permeated by the poetic process. Poetry is where the subject is made. Game explains: 'I call *poetic becoming* this poetic subject whose precariousness is a

transcendental feature rather than a theme or a posture' (52).

This is the theoretical framework for a detailed consideration of four significant contemporary writers. There is some generic blurring of boundaries so that the poetic encompasses, within the confines of the book, what Game terms 'experimental prose' (20).

The work of Christian Prigent replaces a conventional subjectivity with one that is 'endlessly in-progress' (58). It 'simultaneously dismembers traditional speech and challenges official anatomy' (74). By dislocating the binary opposites that are constitutive of both language and body, Prigent's poetics embraces the instability or lability of the 'Pure in-between' (106).

Dominique Fourcade depicts a world of 'le réel comme intenu' (143) and where language issues forth in a torrent or an avalanche – not so much in a line as in a line/fold. There is no depth or stable meaning, just a play of surfaces that are folded upon each other so that 'like the body, the poem is a composition or its own editing-table' (145).

In the poetry of Olivier Cadinot, 'the subject emerges as incessant self-production rather than representation of an ideal and stable formation' (153) – it is a self that stutters and in so doing (or being) its juddering utterances place the destructuring of identity at the heart of subjectivity. The poetic stutter produces 'difference with nothing else than repetition' (166).

Hubert Lucot's poetic prose is haunted by the infolding of past experience, but it is not 'the result or output of an experience but the virtual or effective surface on which life-as-process, life-as-force takes shape and meaning' (224). If life is meaningful, 'its meaning no longer exists objectively but only in the present of the event (writing, reading)' (224). We are made by texts.

What the poetic texts of these four writers, so different one from the other, share is their ability to affirm meaningfulness. However, '[t]his meaning does not *make* sense (the social aspect) nor does it *recover* one (the hermeneutic aspect) but makes us *live* through senselessness affirmatively (the existential aspect)' (238). Yet there is a paradox at the heart of this lively and fascinating study. Game's readings demonstrate

his thesis that the subject emerges within the text while at the same time they confirm the four poets as agents who make meaning through the sheer mastery that they exhibit. Such a tension is perhaps impossible to resolve and indeed it is what ensures the value or meaningfulness of the book.

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Névine El Nossery, *Témoignages fictionnels au féminin. Une réécriture des blancs de la guerre civile algérienne*
Amsterdam, Rodopi, Chiasma, 2012, 238 pp.

The early nineties mark the beginning of a civil war and political turmoil in Algeria. In 1989, the country adopted a new Constitution that authorized multipartism. In 1990, the Islamic Salvation Front (ISF) won the municipal and regional elections. After a bloody confrontation with the ISF, the authorities postponed the second electoral round and the ISF called for a general strike. In 1993, Algeria was placed under a curfew as a bloody war had started ripping it apart from the inside. It ended almost a decade after, leaving thousands of victims.

All this bloodshed gave birth to an emergency literature, a literature that addresses the urgency, the violence, the killing of innocents and the witnessing of the war. Algerian authors, male and female, refused to sit still as their own were slaughtered by a hungry killing machine. They put the war in writing and reported what they saw or what others have seen.

One wonders if a written text can report on a war, bear witness to violence and communicate real disasters lived by thousands of victims. In other terms, to what extend can a fictional literary text represent facts and remain faithful to them? How can an author tell the truth in a fictional context?

In her book *Témoignages fictionnels au féminin – Une réécriture des blancs de la guerre civile algérienne*, Névine El Nossery answers