

and questioning of the legitimacy of the state itself.

The book's initial chronological approach highlights the evolution of Limousin attitudes towards shortages—from initial making-do; rationing measures, enforcements; accommodation to extra-legal provisioning 'in the name of the family'; through to the black market, theft and sabotage. Such local details offer a counterbalance to traditional images of Parisian queues, renewing our focus on the diversity of urban–rural experiences. Drawing on extensive research in departmental archives, local press, oral history and memoirs, Fogg balances official documents with individual behaviour; it is in these sensitive details of personal resourcefulness and rationales for action that the Occupation and its hardships are brought to life. Taking a bottom-up approach adds complexity to our understanding of the ways in which Vichy's ideological, social and economic directives were absorbed and adapted in daily life, offering new ways to explore the intersection of the public (official, regulated) and private (personal, familial, communal) spheres and, notably, the grey area between the two.

This grey intersection is documented in the chapters on Alsatian refugees, gypsies and Jews, in which daily pragmatism determined popular reception of the outsiders, despite exclusionary policies in operation in the case of the latter two groups. These last chapters aptly illustrate the changeability and evolution of attitudes towards persecution, more so than prejudice, under Vichy. For example, Fogg's uncovering of

the public's distinct attitude towards gypsies reveals the persistence of cultural-economic stereotyping and social marginalisation—despite government promotion of assimilation through employment—which provided material justifications for supporting their internment. Careful research on Jewish data (on living patterns and dispersion, for example) and experiences provide an interesting measure of the complexity of everyday sympathy and support for the persecuted, yet which—as with rationing itself—never led to an outright, public break with the regime.

The book will provide students and scholars with a detailed discussion of the nature of community/outsider relations during wartime extremity, revealing the malleability of cultural and racial prejudice when faced with material necessity and the limitations of government attempts to regulate and police a community's response to the strangers it finds in its midst.

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**Porous Boundaries: Texts and Images in Twentieth-Century French Culture**

J. GAME (Ed.)

Oxford, Peter Lang, 2007

164 pp., £25.00, ISBN 978 30391 05687

This volume exploring theoretical and creative conjunctions between texts and images mainly features essays by contemporary French theorists of representation, some especially commissioned,

others originating from a University College London research seminar. The theoretical orientation of the project can be found in Jérôme Game's significant introductory essay 'Genealogies of the Porous' and the contributions, in the first part of the volume, of Jacques Rancière and Marie-Claire Ropars. Following W.J.T. Mitchell, Game seeks to avoid the widespread tendency to treat visual images like texts, indeed to speak of them ultimately as texts that we read. Game is instead proposing that we look at the visuality of texts and the textuality of images in order to examine the hybridity of each medium. Crucially, for Game, texts and images do not fuse, but they do reveal their respective secrets and heterogeneity. As well as Ropars herself, Game's principal inspiration here is Deleuze and his introduction goes on, after brief summaries of the chapters to come, to discuss convincingly how the figure of the Seer in Jean Eustache's *La Maman et la putain* leads language and image to mutual deterritorialisation.

Rancière and Ropars then go on to reassess the foundations of the modern parallels between the sister arts. Rancière argues that the crisis affecting representation in modernity did not lead to the splitting-up of the arts into separate, autonomous spheres, but rather that it opened them up to each other. Rancière's main example concerns the Belgian artist Marcel Broodthaers's paradoxical response to Mallarmé's *Un Coup de dés jamais n'abolira le hasard*, which covers over the words of Mallarmé's text, but retains the exact spaces occupied by them. In Rancière's view, Broodthaers is a 'sociologised' Magritte, whose images indicate their basic function instead of

attempting to represent the world. Ropars's complementary essay also probes at the attraction and repulsion between texts and images. In the case of filmic rewriting in Duras's *Aurélia Steiner* reworkings, Ropars argues that film and text break each other down, erecting 'partitions', but that they are always changed in the process. The second and third parts of this volume concern 'Postmodern Attempts at the Hybrid' and 'Meta-Narratives of the Textimage'. Without the CD-Rom (*Moments de Jean-Jacques Rousseau*) it introduces, it is difficult to appreciate Raymond Bellour's essay fully, but Nathalie Wourm offers an enticing survey of some hybrid multimedia work by the poets Anne-James Chaton and Pierre Alferi. Lastly, in between the reflections of Jean-Michel Rey (on exhibitions) and Jean-Marie Gleize (on his own work), Timothy Mathews discusses Deleuze's book on Bacon and explains how Deleuze's critique of representation operates not through a poststructuralist dismantling but rather through a structural subversion of the relationship between figures and space. Mathews connects the use of boxes, frames and cubes without walls in Bacon and Giacometti, proceeding to look at the sculptor's suspended figures in terms of their menace and confinement. With its emphasis on hybridity and heterogeneity, Jérôme Game's volume makes a good companion to the recent issue of *Yale French Studies*, 'Writing and the Image Today'.

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