

*Journals*, Dublin, Four Courts Press, 2012), ce livre ne comprend malheureusement pas les photos prises par Françoise Henry lors de ses expéditions. En revanche les cartes, le glossaire, la bibliographie et l'index sont des outils qui seront utiles au lecteur curieux. A conseiller à tout lecteur s'intéressant à l'Irlande ainsi qu'à ceux qui travaillent sur la présence française dans ce pays.

Jean-Michel Picard

University College Dublin

***Le Récit aujourd'hui* Jérôme Game (ed.) Saint-Denis, Presses Universitaires de Vincennes, Esthétiques hors cadre, 2011, 176 pp.**

'Innombrables sont les récits du monde', wrote Roland Barthes in 1966. Barthes went on to describe 'ces formes presque infinies' of the narrative. With this in mind, we turn to a book which sets itself the ambitious task of providing a contemporary examination of what it means to tell stories today. Focusing on narrative in a wide variety of creative arts, including music, painting, cinema, dance, theatre and video installations, this book provides a fresh examination of the seemingly limitless possibilities of narrative.

The book, which arose out of a conference held at the ENS-Ulm in 2008 titled 'L'Art de la syntaxe', consists of ten chapters of varying lengths, including an introductory chapter by the editor, Jérôme Game. All of the contributors are based in French universities, with the exception of Christine Ross who works at McGill University in Montreal. In this critical theory-driven work, each of the ten contributors deciphers what contemporary narrative means to them using a particular genre as a lens. The *incipit* of the book is a quotation from Gilles Deleuze's *Pourparlers* regarding syntax, indicating the intrinsic link between syntax and narrative which this volume seeks to outline. The relationship between the two will remain a constant reference point throughout the rest of the chapters.

Game sets out to define exactly what we mean when we say *récit*. Referring to others who have sought to define it in the past (writers such as Gérard Genette and Paul Ricœur, whose classic interpretations of narrative have informed a generation of scholars), Game also teases out how Deleuze, and Jacques Rancière through his theory of ‘phrase-image’, defined the nature of syntax and its role in forming a narrative. Game notes that the volume’s contributors are divided between two epistemological interpretations of the question under review with some referring to Barthes, Derrida and Ricœur on one hand, while others refer back to Deleuze and Rancière.

Several of the contributors explore narrative through the analysis of film of one kind or another. Lionel Ruffel analyses how text and image combine to work together in the documentary form to create narrative. Pierre Sorlin focuses on how various film production techniques contribute to a ‘syntaxe filmique’ in the movies of Akira Kurosawa and Ingmar Bergman. Christine Ross explores how narrative is constructed in the video installations of the Canadian artist Stan Douglas. In her analysis, Ross focuses on temporality in Douglas’ work and on how the video installation’s soundtrack can play a part in the creation of a narrative, on account of either its synchronicity or its non-synchronous nature.

The relationship between music and language is the subject of Christian Doumet’s article, *La musique, comment dire*. He begins by asking the question: can we describe what we hear when we listen to music? Language is inadequate for the task, Doumet concludes. There are parallels to be drawn between Doumet’s article and Véronique Fabbri’s article on dance, titled *Syntaxe de la danse*. Both contributors describe the building blocks or syntax of their respective art forms, a syntax which contributes to the construction of a narrative. The moments of *détente* and even the brief periods of anticipation before or in between a dance movement or a musical note are all equally valuable in the syntactical make up of the narrative, they conclude. Other interesting contributions include Éric Suchère’s article on painting. Suchère posits that the different coats or layers of a painting can tell a story about that artwork in terms of how it was ultimately created over time.

This is a wide ranging analysis of the *récit* in all its forms. It would be of interest to any reader who wants to explore the relationship between syntax and narrative in terms that go beyond the media of language and literature.

*Oliver O'Hanlon*

*University College Cork*