area—and I was uncomfortable at the extensive treatment of the great American war cemetery at Saint-Laurent-sur-Mer (Omaha Beach) at the expense of the numerous Commonwealth cemeteries that could not have escaped Frémont's attention during so many years at Caen. The two-page bibliography might have been extended and the unexciting black and white maps could have been complemented by a full-colour geological map, whose inclusion might be justified as a work of art as much as a statement of science.

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Jacques Rancière: politique de l'esthétique
J. GAME & A. WALD LASOWSKI (Eds)
Paris, Éditions des archives contemporaines, 2009
178 pp., €25.00, ISBN 978 28130 00040

Most of the 12 short contributions to this very useful collection on Rancière's aesthetics originated in a one-day conference held in April 2008; the last is a translation from the German of an important and wide-ranging 2006 interview with Rancière. The contributions focus mainly on Rancière's considerable body of work after he first formulated the relationship between politics and aesthetics in terms of the simple-seeming 'hinge'-concept, 'le partage du sensible', in *La Mésentente: politique et philosophie* (Galilée, Paris, 1995). Some contributions explore the relationship between Rancière's aesthetics and the work of other thinkers, notably Lyotard (Wald

Lasowski, Bergen), Deleuze (Bergen, During) and Benjamin (Déotte); others focus more on either political aspects (Panopoulos, Rockhill) or aesthetic considerations (Vauday, Zabunyan). During's discussion of speech and accent is a necessary reminder that Rancière's distinction, which seems to be absolute, between the meaning-bearing speech of citizens and the 'animal noises' of the *sans-part*, in his account of political subjectivation in *La Mésentente*, must in fact admit of degrees. Game offers a useful analysis of the political dimension to the key term in Rancière's essay on Godard in *Le Destin des images*, 'la phrase-image'. Conley shows persuasively how Rancière's reading of Balzac's *La Peau de chagrin* informs his attempt to identify the characteristics of the artwork in the aesthetic regime of art. Vauday helpfully explicates Rancière's recourse to the concept of the 'regime' of art and examines Rancière's analysis of the exchanges between literature and nineteenth-century painting. Zabunyan reflects productively on some of the particularities of Rancière's way of writing about film. Costanzo and Rockhill engage with the pre-history of Rancière's recent and ongoing work on aesthetics. Although the main concern of this collection is evidently not with intellectual history, some other contributors could perhaps have done more to acknowledge that Rancière's recent work emerges out of a longstanding interest in the political meaning of the aesthetic, manifested most clearly, for this reviewer, in some of his contributions to *Les Révoltes Logiques* and in his commentaries on the writings of Louis-Gabriel Gauny. Perhaps some space should also

have been given over in the volume to a critical reflection on the way Rancière's recent work on aesthetics has been received in parts of the contemporary art world, as well as to a contextualisation of his current thinking in relation to his longstanding disagreement with Bourdieu and other 'social critics' of the aesthetic.

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Émile Zola and the Artistry of Adaptation
K. Griffiths
Oxford, Legenda/Modern Humanities Research Association, 2009
148 pp., £45.00, ISBN 978 19065 40272

Few nineteenth-century writers—indeed, few writers of any period—can have been as honoured by adaptation as Émile Zola. Novels such as *L'Assommoir* (1877), *Nana* (1880) and *La Bête humaine* (1890) have all enjoyed post-publication afterlives in countless versions, some more famous than others. In this enlightening new book, Kate Griffiths argues convincingly that this proliferation of adaptations is not coincidental: Zola the writer and literary franchisor adapted freely from other sources, was uniquely active in the adaptation of his own works, and was moreover preoccupied in those works with the problematic status of origins. He consequently produced works which, as Griffiths shows in a series of close readings, probed at the level of theme the troubled reproduction that would constitute their own textual past and future. Following the work of Millicent Marcus,

Griffiths rejects the reductive language of 'fidelity' which often arises in critical appraisals of literary adaptations, exploring instead the processes of translation, transcription and outright substitution that characterize adaptation, and asserting the capacity of those processes at once to offer illuminating commentary on the source work, and to create new artistic objects in their own right.

The book is structured around chapters offering critical interpretations of a number of Zola novels—*La Terre* (1887), *L'Œuvre* (1886), *Nana*, *La Curée* (1872) and *La Bête humaine*—alongside consideration of the various adaptations that each text has known. As this structure might be seen to suggest, *The Artistry of Adaptation* is ultimately a work of Zola criticism (albeit a uniquely outward-looking one): its principal concern is to illuminate the unique adaptability of Zola, and its best moments occur in close readings of the original novels. Taking their cues from the thematic interests of each text, the individual chapters explore Griffiths's main preoccupation through different metaphorical lenses: inheritance for *La Terre*, the relationship between model and painting for *L'Œuvre*, heredity and resemblance for *La Curée* and *La Bête humaine*. The approach is instructive, usefully coordinating a set of apparently disparate topics into something like a single aesthetic philosophy, and thus reminding us of the significant intellectual ambition underpinning Zola's novelistic output. In following the thread of these metaphors, moreover, Griffiths offers many interesting interpretative insights, notably on *L'Œuvre*, the compositional density of which becomes strikingly