l'auteur, dont plusieurs avec Amanieux elle-même. Puisque Nothomb a publié plusieurs livres d'inspiration autobiographique qui mettent en scène différents moments de sa vie, Amanieux structure son étude autour d'un examen de l'évolution de la personne et des personnages nothombiens dans le temps -de la petite enfance jusqu'à la maturité- tout en approfondissant les questions éminemment pertinentes à la compréhension de son oeuvre: le dédoublement, la culpabilité, les relations entre le beau et le laid, la nourriture et le corps. *L'Éternelle affamée* se compose ainsi de quatre parties. "Le Temps de l'innocence" examine l'univers japonais et chinois de l'écrivain, la venue au langage, et retrace aussi la généalogie belge de Nothomb avec d'amples propos recueillis auprès de sa mère et son père diplomate. "Le Temps de la culpabilité" souligne la fin de l'enfance, l'isolement psychologique et la lutte avec le corps. "Le Temps de la reconstruction" interroge la notion d'amitié, les influences littéraires et philosophiques de l'oeuvre, et fournit des détails précieux sur le mode d'écrire nothombien. Dans la quatrième partie, "Le Salut par les mots", Amanieux situe l'oeuvre, son succès et ses critiques dans un contexte français et international.

Cet ouvrage, où se mêle sciemment biographie, réflexion philosophique et réception critique, ne s'adresse pas uniquement à un public universitaire. À la différence d'un ouvrage à but scientifique unique, *L'Éternelle affamée* cherche à entretenir un rapport avec un public plus populaire, lequel a légitimement envie d'entendre surtout l'auteur discourir sur son écriture. Pourtant, c'est précisément le public universitaire qui trouvera dans *L'Éternelle affamée* – et dans sa riche bibliographie – de quoi nourrir ses recherches pour des années à venir.

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Pautrot, Jean-Louis, and Christian Allègre, eds. *Pascal Quignard, ou le noyau incommunicable. Etudes françaises* 40.2. Montréal: Les Presses de l'Université de Montréal, 2004. 136 p.

Brouillette, Marc André, ed. *Le Corps des mots. Lectures de Jean Tortel. Etudes françaises* 40.3. Montréal: Les Presses de l'Université de Montréal, 2004. 175 p.

Full of new insights into two major French writers, these two special issues do their subjects proud. In many ways Tortel and Quignard followed opposite trajectories insofar as Quignard's essays and stories are increasingly cited in the press and by scholars, whereas Tortel remained until his death in 1993 one of France's highly respected yet little-known poets (outside his faithful circle of readers and friends that included Ponge and Guillevic). However, despite his growing reputation, Quignard is still not widely understood, just as Tortel's work calls out for a broader public. The issues of *Etudes françaises* devoted to the two writers go a long way towards correcting these oversights by unearthing what is original and far-reaching in their books: Tortel's combining the body's sympathy for rhythms with its proximity to natural life, Quignard's attempts at giving voice to what all languages presupposed throughout the course of human history but could only distort as illusion. Both authors offer timely reminders of the fact that thoughts are always embodied, and that to understand them fully one must reunite them with the precise gestures used to express them.

Jean-Louis Pautrot has composed a model dossier on a contemporary writer. It opens with a short original text by Quignard, "La Métayère de Rodez," whose sparse yet incisive comments on "le noyau incommunicable" that haunts a 1777 legal deposition made in Rodez not only give the dossier its title but also tie the subsequent articles to a common quest: how can one characterize Quignard's voluminous work when the author

explicitly denies the capacity of his words (or anyone else's) to communicate what motivates great art? Bruno Blankeman looks for an answer in Quignard's use of the *petit traité*, a hybrid prose form that collects forgetten commonplace thoughts from the past, while juxtaposing and interpreting their dissonance. Contrary to the encyclopedic pretensions of large treatises, these *petit traités* explode all attempts to systematize and instead point to a basic obscurity of thought in action. Dominique Viart continues in a similar vein by examining the dialogue that Quignard sets up between different critical theories and types of narration such as legends, novels or folk-tales. The latter's fascination for early cultures leads him to sketch an archaeology of pre-rational drives that calls out to the modern reader. In her richly detailed discussion of Quignard's fictional narratives, Chantal Lapeyre-Desmaison examines the ways in which these works borrow certain terms from Lacanian psychoanalysis only to contest the primacy that such a theory gave to the symbolic. Her discussion of the ways in which certain objects and images disrupt the flow of thought by being a trace (or *agalma*) of a lost reality show Quignard's plots to clothe deeper, important insights. By examining the role of music in works ranging from the novel *Tous les matins du monde* to the essay *La Leçon de musique*, Jean-Louis Pautrot demonstrates Quignard's debt to Lévi-Strauss who had used music as the basis for his materialist definition of myth. Music, argues Pautrot, is Quignard's prime model for art since it advances no project but instead teaches us to listen to ourselves transfixed by a timeless trace. In the dossier's final essay Dominique Rabaté examines the author's preference for arts of persuasion over philosophy, and for singular facts over broad truths. The interview between Quignard and Pautrot that closes the volume illustrates this preference since the author deftly avoids such terms as "writer," "corpus," or "the human condition" and instead redirects our thinking towards the importance of reading over writing or of gender distinctions that occur in novels but not in fables or tales (where subjectivity is absent).

Marc André Brouillette's special issue on Tortel is a gold mine for any researcher of contemporary poetry written in French. Complementing Vincent Charles Lambert's 14-page bibliography of the poet's works and of criticism devoted to them are five stimulating and richly-documented studies of Tortel's writings on space, perception and verse. A long article by Nicholas Castin examines the importance of gardens as they appear throughout the poet's work, but especially in *Limites du corps*, underlining the fact that senses other than sight channel the earthy contact conveyed by the poems. Digging into the earth is echoed in Tortel's claim that new verse rhythms overturn and constantly rejuvinate our word patterns, as Suzanne Nash points out. Her article draws an important comparison between such rhythm-work, that rejects the idealist notion of inspiration, and the concept of "musicisme" that Jean Royère proposed in 1933, around the time when Tortel published his first poems. Marc André Brouillette's close reading of *Le Discours des yeux* that appeared in 1982 clarifies the important insights of Tortel's essay that predated better-known works such as Bernard Noël's *Journal du regard*. It also pinpoints the highly crafted exchange between seeing bodies and turning what one sees into verbal matter. Catherine Soulier focusses on "Spirale interne" and "La boîte noire" (from 1979 and 1983 respectively) to show that, with age and failing eyesight, Tortel turned his curiosity inwards in order to better comprehend "la batterie des organes." A continuity is thus traced between the poet-archaeologist's scrutiny of the earth, or its gardens, and his later self-examination. Jean-Luc Steinmetz reveals another dimension to the garden conceit by showing the influence of Mallarmé's "Prose (pour des Esseintes)" on works such as *Le Trottoir de trèfle* or Tortel's journal *Ratures des jours*. The extensive bibliograhy by V.C. Lambert underscores the importance of Tortel's work for understanding both the central role played by the *Cahiers du Sud* in mid-20th century French literary life and the materialist strain underpinning much post-surrealist French

poetry. Indeed the complete volume of *Le Corps des mots* is on a par with the special issues of *Action poétique* and *Europe* devoted to the poet's work and that appeared before his death.

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Carrière, Marie. *Writing in the Feminine in French and English Canada: A Question of Ethics*. Toronto: University of Toronto Press, 2002. 243 p.

Carrière's study of Canadian women writers centres on an intriguing and linguistically complex corpus, as two of these authors write in French, Nicole Brossard and France Théoret; two others in English, Di Brandt and Erin Mouré; and one, Lola Lemire Tostevin, writes in both French and English. Carrière focuses on texts by these women, as they all have several underlying common points: they have been influenced by postmodernism and poststructuralism; they incorporate a discourse centred on the female body, language, and intersubjectivity; and they are given to what Carrière refers to as a "self-conscious exploration and inscription of a distinctly feminist poetics" (4), in that their texts concern theories of both sexual difference and the maternal. Using an approach situated within literary and ethical studies, Carrière concentrates on the question of femininst ethics, which she defines as "the attempt to think female and maternal alterity, and relations between and among the sexes, outside the totality and assimilation of the self-same" (4).

This book is divided into four main sections, the first being a survey of both writing in the feminine, and critical literature by Irigaray, Lévinas and Ricœur. In Chapter one, the author explores the evolution of writing in the feminine as a literary phenomenon, comparing and contrasting its development in both French and English Canada. She traces the traditions on which it is based and its influences, as well critical theories and discussions by authors such as Derrida, which are crucial to an understanding of writing in the feminine. The author situates writing in the feminine within contemporary socio-political debates and notes that while *l'écriture au féminin* has played a major role within Quebec literature, writing in the feminine has gained only marginal status in English Canada. Chapter two, a discussion of theories relevant to an ethics of alterity, will be of great interest to scholars of literary theory and ethics. In the context of this study, Carrière notes that the definition of feminist ethics which she uses is based on Lévinas' post-humanist theories of the other, Ricœur's relational ethics, and Irigaray's ethics of sexual difference. She goes on to further explore these theories, as well as others by Kristeva and Lacan, applying them to a feminist ethics context, thus solidly setting the groundwork for the literary analyses which follow in subsequent chapters. She contends that an ethical concept of the other is a key element in interrelations, in language and in the writing process, and that a conscious theorizing of female selfhood and female alterity, which includes the mother-daughter relationship, is indispensable to any definition of writing in the feminine.

Having broadly explored the theoretical basis of writing in the feminine, Carrière moves on in Parts two and three to an individual analysis of each author, focusing her attention on the mother-daughter relationship as well as representations of the maternal other. Part two is dedicated to a reading of the mother-daughter relationship in works by Brossard (*L'amèr, ou le chapitre effrité*), Brandt (*Wild Mother Dancing*, *Questions I asked my mother*) and Théoret (*Bloody Mary*, *Une voix pour Odile*, *Nécessairement putain*, *Vertiges*, *Entre raison et déraison*), a relationship which she relates to Ricœur's theory of similitude. This mother-daughter relationship is ultimately based on love for the other, and Carrière contends that the (m)other is both a condition for selfhood and a