

la classification de cet écrivain dont la particularité est d'écrire des textes en français et en grec, parfois en alternance, et surtout de maintenir ces langues en constant dialogue à travers l'autotraduction. Œuvre multilingue et pluriculturelle, celle-ci fait-elle partie de la littérature française, grecque, francophone? Rejetant le terme "francophone", Alexakis précise: "Pendant longtemps il y a eu une tendance à sous-estimer la littérature écrite par des étrangers. [...] Je ne suis pas francophone mais hellénophone. Je n'ai que la nationalité grecque et je suis écrivain de langue française et de langue grecque" (26–27). Cet ouvrage de quatre chapitres, dont un entretien, se propose "de mettre à jour une esthétique du déplacement et de l'instabilité" à travers l'analyse des "figures récurrentes de dépossessions culturelles, de pertes linguistiques, de non-appartenances, de crises identitaires et de mouvements spatiaux" (22–23). Le premier chapitre aborde le mélange de la fiction et de la réalité, et la confusion des genres de l'autobiographie et du roman. Le deuxième chapitre traite des langues et des déplacements linguistiques (emprunts, bilinguisme, autotraduction et réécriture) qui le rapprochent de Beckett et qui lui fournissent l'occasion de critiquer les hiérarchies entre les langues et la politique linguistique française. Le troisième chapitre traite des déplacements physiques et du traitement de l'espace romanesque (errance, cloisonnement, nomadisme). Pour Bessy, l'œuvre d'Alexakis exorcise l'exil, puisqu'elle se "grecise" (213), l'écrivain retournant symboliquement vers la Grèce. Cette riche monographie nous donne envie de (re)lire Alexakis. On regrettera l'absence d'un chapitre sur le temps dont l'auteur remarque la place centrale dans l'œuvre et le fait que l'histoire de la diaspora grecque en France et dans le monde soit traitée brièvement et tardivement (199). Il est essentiel que la critique soit plus à l'image des œuvres contemporaines et dépasse les études nationales au profit d'études comparatives. Ainsi, dans son entretien, Alexakis répond-il, malgré lui, aux premières lignes de cette recension: "On vit dans un monde où tout le monde est immigré. Je pense que les Français en France sont des immigrés, que la vie est devenue totalement étrangère pour eux et qu'ils ont du mal à se remettre. On peut devenir immigré en changeant de pays mais on peut aussi devenir immigré en restant dans le même. Le pays voyage, le pays change, et les gens ne comprennent plus. Le fond des choses n'est jamais national, il est humain" (257–58).

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BREITENSTEIN, RENÉE-CLAUDE, éd. *Publics et publications dans les éloges collectifs de femmes à la fin du Moyen Âge et sous l'Ancien Régime*. Montréal: PU de Montréal, 2011. ISBN 978-2-7606-2294-4. Pp. 195. \$12 Can.

In this special issue of *Études françaises*, seven essays revisit epideictic writings about women from the fifteenth to the seventeenth centuries, beginning with Christine de Pizan's seminal *Débat sur le roman de la rose* (1402) and concluding with Jacqueline

Guillaume's little-known *Les dames illustres* (1665). At first glance, the compilation does not appear to break new ground: after all, the rich polemic surrounding the *Querelle des femmes* has provided fertile ground for scholars in recent years, as has the realization that writers consciously 'construct' their publics rhetorically, rather than addressing a generic 'you' or cultivating their patrons' favor in direct *quid pro quo* fashion. What distinguishes this volume, however, is its refreshingly non-canonical focus, its close linkage of 'created' public(s) with the publication process, and its emphasis on rarely-explored rhetorical and paratextual details that subtly shape the works' reception and readership. While the volume is organized chronologically, providing useful insights into the ways encomiastic literature about women evolved during the period considered, Breitenstein also categorizes the seven essays topically. The first group examines the actors involved in shaping a text's public(s), such as book-sellers, engravers, and dedicatees. For example, Deborah McGrady argues that Pizan's dedicatory epistles to the queen of France (Isabeau de Bavière) and the provost of Paris (Guillaume de Tignonville) effectively "marshal a community that will read the debate as a defense of women" (186). In a similar vein, Cynthia J. Brown investigates the marketing strategy behind twenty-two dedications to Anne de Bretagne during her marriages to Charles VIII and Louis XII, and Brenda Dunn-Lardo examines the interplay of text and images in Jehan Du Pré's *Le palais des nobles dames* (1534). The second set of essays examines the processes by which early modern encomia of women are appropriated, both within the context of poet-patron relationships, where the book figures as an object of material and intellectual exchange, and in translations. Specifically, Helen J. Swift studies the circulation of power between writer and patron in Martin Le Franc's *Le champion des dames*, Symphorien Champier's *Nef des dames vertueuses*, and Du Pré's *Palais des nobles dames*, while Breitenstein discusses cultural transfers in French adaptations of Heinrich Cornelius Agrippa's *De nobilitate et praecellentia foeminei sexus* (1509), which "[reshaped] the original text for new readers" (191). In the third group of articles, devoted to editorial and rhetorical strategies affecting the reception of female encomia, Claude La Charité considers how editors have betrayed the unity of Brantôme's *Recueil des dames* and limited its readers' construction strategies, by suppressing dedications to Marguerite de Valois and François d'Alençon. Finally, Jean-Philippe Beaulieu analyzes the strategic staging that enables Jacqueline Guillaume to upend the myth of male superiority in her remarkable tribute to feminine knowledge, *Les dames illustres*. Overall, the volume is a thought-provoking contribution to medieval, early modern, and women's studies that also elucidates the history of book making. While Breitenstein's introduction is excellent, of course, one might wish to see a conclusion and bibliography at the end of the collection, which is instead followed by two seemingly unrelated articles. Among the special issue's unexpected highlights, however, are the catalog of dedicatory materials and text of seven dedications to Anne de Bretagne that Brown appends to her article, the intriguing references to architectural metaphors that punctuate the collection, the substantive summaries of the essays in both

French and English that conclude the volume, and the innovative perspectives that shed new light on female encomia and early book culture. All in all, the compilation is well worth reading—multiple times.

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CARON, DAVID, et SHARON MARQUART, éd. *Les revenantes: Charlotte Delbo, la voix d'une communauté à jamais déportée*. Toulouse: PU du Mirail, 2011. ISBN 978-2-8107-0142-1. Pp. 232. 18 €.

Delbo was deported to Auschwitz-Birkenau in 1943 for writing and distributing tracts against the Nazis. Her husband was assassinated in prison and she was deported with 229 other French women as political prisoners. Charlotte was one of forty-nine in this group to survive, and she was determined to speak of her unimaginable experiences, so that they would never be forgotten. She used poetry, literature, and theater to reach a greater audience, in hopes of communicating the emotion, the daily-lived experiences, and the incredible repatriation that very few encountered. As outsiders to these experiences, how do we approach and read her texts? How do we share these experiences that were forged in the concentration-camp culture, a world unknown to most readers, even though Delbo constantly calls to us to see and re-live these moments alongside her. This technique of reaching out to her audience is addressed in this volume whereby Delbo “nous rapproche d'elle, qu'elle nous inclut dans une communauté où nous ne sommes pas elle mais près d'elle et avec elle” (11). This book is divided into two parts: “Textes de Charlotte Delbo” and “Autour de Charlotte Delbo.” Part one offers a sampling of Delbo's voice: two interviews, “Rien que des femmes” with Madeleine Chapsal and “Je me sers de la littérature comme d'une arme” with François Bott; two articles, “Chambres à gaz: voici des preuves” and “À une Judith”; and a short story, “Le carnet de chèques.” It would have been fitting—since most of the essays in part two reference these books—to include an excerpt from Delbo's trilogy *Auschwitz et après*, to give readers a sense of her unique writing style that blends prose and poetry. Part two includes nine essays by Delbo scholars, such as Lawrence Langer, Thomas Trezise, Patricia Yaeger, and Michael Rothberg. Two essays in particular address current critical questions surrounding the notion of Charlotte's *communauté*. Sharon Marquart's “Le couple idéal et la communauté ironique” looks at imaginary characters (characters created from a compilation of women in Delbo's convoy to Auschwitz) and how readers must learn to “s'approcher avec prudence” and “ne pas s'ouvrir entièrement aux appels intimes des autres” (124). Marquart warns us of the effects of blindly reading texts that, in this case, have made banal the past, and she suggests that we take note of the textual warnings that Delbo subtly weaves into her text as she leaves this happy couple's home and their idealistic (and completely imagined) world behind. The final essay “Charlotte Delbo: l'amitié” by Martine