

offrir aux acteurs un texte qu'ils pourront interpréter. Les deux dernières parties de ce recueil observent la réception du théâtre de Camus en France et à l'étranger. Jason Herbeck offre une explication nouvelle à l'échec de *L'état de siège*. Il indique en effet que la pensée philosophique de Camus est en pleine évolution et que la pièce se situe entre deux extrêmes difficiles à représenter (le concret et l'abstrait, entre autres). Se basant sur son adaptation de la pièce *Le malentendu*, Lydie Parisse explique les choix radicaux nécessaires pour transposer cette pièce sur scène et insiste sur la signification du double et du manque. À l'instar de Camus dont le théâtre reflète l'engagement pour la justice, Vincent Siano met en scène l'œuvre théâtrale de Camus avec des jeunes et ainsi porte les valeurs d'un théâtre engagé. Albert James Arnold aborde la conception, la réalisation et les réactions à la mise en scène de *Caligula* en 1983, par rapport à la version jouée depuis 1941 en Italie. Sophie Bastien nous emmène au Canada où elle considère la réception des œuvres de Camus. Elle se concentre sur *La peste* et analyse les difficultés d'adaptation d'un texte romanesque pour la scène. La réception contemporaine du théâtre camusien au Royaume-Uni est présentée par Mark Orme qui s'attache à deux représentations récentes: *Les justes* en 2001 et *Caligula* en 2003. Ce tour d'horizon international s'achève en Russie avec Eugène Kouchkine qui aborde la réception des mises en scène des pièces de Camus à Moscou et Saint-Pétersbourg. Cette analyse met en lumière les liens entre les pièces et le contexte social et culturel du pays où elles sont présentées.

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BÉLISLE, MATHIEU, éd. *Le rire et le roman—Études françaises* 47.2. Montréal: PU de Montréal, 2011. ISBN 978-2-7606-2265-4. Pp. 191. \$12 Can.

Conferences and multi-author works of criticism often choose a literature-and-X problematic. In contrast, the central premise of *Le rire* is not just that humor is present in many works of prose fiction, but rather, that humor of a specific sort is central to the genesis of the novel itself. Bélisle's introduction to the volume's nine essays and two "exercices de lecture" (though these last two essays treat topics unrelated to humor) emphasizes the importance of the anti-romanesque parodies of Rabelais and Cervantes, following the arguments of Auerbach, Bakhtin, Thibaudet and others. However, Bélisle looks further back for both the origins of the comic and the origins of the novel, highlighting elements of parody and frank hilarity already present within classical and medieval prose works (which are already 'romans,' according to Bélisle's loose definition of the genre as any fictional prose work of more than 50,000 words). Yet Bélisle also seeks to characterize a 'modern' laughter that is proper to the modern novel: somber, unfunny, associated with the unhappy suspicion that the one who laughs is not superior, or even clearly differentiated, from the object of laughter. In short, the project is broadly conceived, including essays on works from the medieval to the

modern, from France to Quebec to Czechoslovakia. Given this wide scope, *Le rire* runs the risk of critical balkanization. Yet a number of threads add coherence to the collection. Almost all of the authors cite the same names: Cervantes and Rabelais form common points of origin; Bakhtin, Kundera, and Pavel create a shared critical framework. Pavel in particular is cited by nearly every one of his fellow contributors. Yet Pavel's own essay, which closes the volume, refers the reader elsewhere, offering a summary of the ideas in Kundera's *L'art du roman* (1986). Pavel emphasizes Kundera's characterization of the novel as a unique way of envisioning the human condition. This entails two kinds of irony, both of the reversal-of-expectations sort. In the first, characters fail to realize their ideals through uncontrollable fortune; the second emphasizes the characters' role in their own disasters. Even if the reader is not wholly convinced of the universality or uniqueness of *le rire romanesque* (whose relation to theatrical comedy seems in dispute among some of the authors), this way of conceiving the novel has clear value. Finally, the authors of this volume not only write about wit; they often write wittily. For instance, Isabelle Arseneau writes a prolepsis of her own, barely one paragraph after analyzing uses of prolepsis by the thirteenth-century narrator of *Meraugis de Portlesgueiz*; Bélisle whimsically compares the role of laughter in the novel to a Sancho Panza trailing eternally behind *romanesque* Don Quixote. These moments make this volume a rather fun, as well as thought-provoking, read.

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BROPHY, MICHAEL, et BERNARD FOURNIER, éd. *Guillevic maintenant: colloque de Cerisy 11–18 juillet 2009*. Paris: Champion, 2011. ISBN 978-2-7453-2306-4. Pp. 423. 90 €.

This collection of twenty-six essays is the outcome of the most recent of five major international colloquia on Guillevic since 2001. Not only does the title declare the volume to be the state of Guillevic studies—with many of the most familiar, authoritative, and accomplished voices on twentieth-century poetry contributing to it—it also seizes on the recurrence of the word *maintenant* in the work of Guillevic, as well as the importance of the *now* in Guillevic's philosophical and aesthetic preoccupations. In this way, the studies all approach, often from admirably different perspectives, the insistence, persistence, invocation, consecration, duration, and iteration of the present moment in a vast array of works by Guillevic. The title of a 1993 collection of poems, *maintenant* also has a role to play throughout the corpus of Guillevic's poetry, and, in an important gesture that reveals the rhetorical richness of the word for the present study, Brophy's preface reminds the reader of these studies that the word appears in Guillevic's work as a verb, an adverb, and a noun. This plural function of *maintenant* can be seen, in some ways, as the organizing principle of the collection of essays. As a noun, the word thematizes time in Guillevic's work and encourages dialogue with