

recherche en s'appuyant sur un Nouveau Roman, *Quelqu'un* de Pinget. L'auteur y analyse l'échange entre locuteur et allocataire dans une "perspective interactionnelle" (7). Dans la lignée des travaux de Bakhtine sur le dialogisme, Amossy montre que derrière l'apparent monologue se découvre une polyphonie discursive. Dans la deuxième partie du livre, Anne Jaubert reprend la question de l'hétérogénéité discursive, traite des frontières du discours rapporté et du report des voix notamment chez Marivaux, et analyse les degrés intermédiaires d'appropriation de la parole de l'autre. Les problèmes du discours indirect libre et du discours direct libre, du statut des pensées rapportées dans le monologue intérieur trouvent ainsi un terrain de prédilection dans le contexte littéraire. L'on retiendra aussi la contribution d'Isabelle Serça, "Ponctuation et énonciation: guillemets, parenthèses et discours rapporté chez Proust", qui montre comment les questions de typographie peuvent rejoindre les préoccupations de la stylistique: usage des italiques, des tirets, toutes marques qui portent la trace de la stratégie énonciative et créent des effets de polyphonie. Le discours rapporté est aussi abordé à propos d'un genre qui n'est pas toujours envisagé sous l'angle polémique: l'essai-manifeste. L'étude de Galea Yanoshevsky compare la version journalistique et celle du recueil d'un des articles du célèbre *Pour un nouveau roman* de Robbe-Grillet: variations éditoriales d'un même écrit qui soulignent la "polyphonie inhérente au discours" (122) à travers les différentes modalités de citation et de référencement adaptées au lieu de publication. Les trois contributions sur le factuel et le fictionnel sont tout aussi stimulantes: sur les jeux de mots et la question de la double adresse dans *César Birotteau* ou sur "les marques linguistiques qui concrétisent la crédibilité du discours" (182) dans un récit de vie méconnu. Soit au total un ouvrage riche en analyses qui démontre combien la pragmatique gagne à arpenter la sphère littéraire et comment celle-ci peut du coup bénéficier d'une approche renouvelée.

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BOURASSA, LUCIE, éd. *Situation du poème en prose au Québec*. Etudes françaises, 39.3. Montréal: PU de Montréal, 2003. ISBN 2-7606-1895-1. Pp. 135. \$12,00 Can.

As a genre, the prose poem has not ceased to fascinate readers of poetry since Baudelaire elevated this type of discourse to that of a serious literary enterprise. Numerous attempts to describe the genre only underscore its generic fluidity, the very characteristic that has made it attractive. For this special issue of *Etudes françaises*, Luc Bonenfant and François Dumont have gathered seven essays that explore the genre's presence in Québec. While a brief overview is provided by editor Lucie Bourassa, these essays do not endeavor to survey the field, but rather to concentrate (with the exception of Pierre Nepveu's article) on individual practitioners.

Three of the essays are retrospective. The first of these, Jean-Pierre Bertrand's on E.-Z. Massicotte, focuses on the latter's role in the promotion of modernity in Québec literature. An *animateur* more than an inspired writer, Massicotte's paradoxical contribution consists of poems that are conservative in social content while drawing their poetic language from Baudelaire and the Decadents. The second, by Claude Filteau, is a probing essay on Marcel Dugas's *Psyché au cinéma* (1916), a hybrid volume whose generic elasticity has been altered by recent editors who, in changing its format, have oriented the reading of the collection in the direction of

prose poetry to an extent greater than Dugas seems to have intended. Filteau's analysis draws profitably on Yves Vadé's work on prose poetry, but especially on Bernard Steigler's theoretical work on cinema to propose a fresh reading of Dugas's volume as *cinéma en prose*. Some structural disjunctions, however, mar this essay: the announced analysis of Barbara Johnson's work (30), for example, never materializes. Pierre Nepveu then addresses the work of the Hexagone generation with his usual incisive lucidity, expertly weaving theoretical and cultural discourse with probing textual analysis to show how the work of poets such as Thérèse Renaud, Roland Giguère, and Gilles Hénault participate in a period of transition and instability in which generic categories undergo important transformations.

The contemporary period has seen a mounting interest in the genre among some of the finer poets, and these are the focus of the four remaining essays. Gabriel Landry concentrates on Normand de Bellefeuille's *Cold Cuts* (1985), where we find a deliberate blurring of genres combined with an effective re-introduction into prose poetic discourse of the principle of syllabification. Bourrassa, for her part, analyzes Jacques Brault's *Il n'y a plus de chemin* (1990). The longest of the essays, this is a detailed study of poetic features (vocabulary, tense, mood, voice, embryonic narrative, memory fragments, verbal semantics) that also includes the important thematics of immobilization. Bourrassa correctly identifies the originality of the *recueil* in the dialectics between the autonomy of the individual pieces and the ensemble of the collection. Thierry Bissonnette discusses Joël Pourbois, the author of a number of significant collections of prose poetry in which travel is revealed to be the externalization of an internal quest.

The volume also contains two essays that stand outside the topic of the special issue: Isabelle Cadoret's very fine study of the ontological thrust, the relationship between the absolute and the contingent, and the importance of the present moment in the work of Hélène Dorion; and Jean-Philippe Warren's essay on the role of poetry in the thought of Fernand Dumont (d. 1997), an important thinker who produced an impressive body of work in the fields of sociology, philosophy, and theology (see the special issue on Dumont in *Recherches sociographiques* 40.2 [2001]). Dumont, who was also a poet, saw poetry as a complement to sociology and as part of the human project of transcendence.

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D'ORBIGNY, ROBERT. *Le Conte de Floire et Blanchefleur*. Ed. Jean-Luc Leclanche. Champion Classiques. Paris: Champion, 2003. ISBN 2-7453-0736-3. Pp. xxix + 223. 8 €.

"Boy meets girl. Boy loses girl. Boy finds girl." This timeless formula is the basis for the story of *Floire et Blanchefleur*, an old French story of a pagan prince and his Christian sweetheart. Composed around 1150 CE by Robert d'Orbigny, it bears influences ranging from *Baudas à Babiloine* to *Neema et Noam* in the collection of *Mille et Une Nuits*. In d'Orbigny's tale a Christian slave gives birth to a young girl at the same time that her mistress gives birth to a young boy. The two children become inseparable, even studying together, and soon fall in love. Fearing that their son will want to marry this girl, his parents send him away to continue his education. Not able to concentrate on his studies without the presence of his young friend, he seeks to come home, only to hear that she is dead. Unable to live without her, he threatens to kill himself until his mother relents and tells him the truth, that Blanchefleur has been sent away as a slave to