

advertising and advocates closer collaboration between the worlds of literature and economics. The volume was published before Beigbeder was awarded the Prix Renaudot for *Un roman français* (2009) as a more profound recognition of his work by the literary establishment. While we can hope this achievement will be addressed in future critical studies, this collection is an important step towards a deeper critical appreciation of Beigbeder's writing.

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*Études françaises* 44.1. *Engagement, désengagement: tonalités et stratégies*. Montréal: PU de Montréal, 2008. ISBN 978-2-7606-2101-5. Pp. 173. \$12,00 Can.

This volume contains nine essays that bring to light the complexities of the genre known as *littérature engagée*. In the introduction, Danielle Forget, in the spirit of Sartre, defines the term *engagement* as the writer's active and deliberate commitment to one or more sociopolitical causes through the texts s/he produces. Given the uniqueness of the relationship between author and reader, textual and literary spaces, by definition, thus become privileged sites of social activism. At the same time, this volume demonstrates how a writer's diverse textual strategies, including the act of *désengagement*, can be viewed as protest and insubordination and thus as alternative forms of *engagement*. In "Forme et responsabilité: rhétorique et éthique de l'engagement littéraire contemporain," Emmanuel Bouju analyzes the relationship between social ethics, literary aesthetics, and *littérature engagée*. In "Fuites et invectives dans les romans de Réjean Ducharme," Marie-Hélène Larochelle considers the works of Réjean Ducharme in order to show that the author's frequent masking of anger is yet another textual strategy of resistance through disengagement. In "Que peut la fiction? Yasmina Khadra, le terrorisme et le conflit israélo-palestinien," the themes of terrorism and Muslim fundamentalism in Khadra's works are examined within the framework of engaged literature in order to explore the recent rise in global terrorism and the sociopolitical dichotomies that exist between the West and the Orient. Maria Dolores Vivero Garcia in "Jeux et enjeux de l'énonciation humoristique: l'exemple des *Caves du Vatican* d'André Gide," discusses Gide's use of humor as a textual strategy that seeks to create distance between the speaker, the reader, and the point of view in question. Thus, humor draws the reader into a relationship of complicity with the narrative voice.

The following essay contains Danielle Forget's reading of Noël Audet's *Frontières, ou tableaux d'Amérique* which features the protagonist's nomadic journey across the American continent in search of universal truth and happiness. Similar to the protagonist in Audet's novel, Lezama Lima's short text "The Baroque Curiosity" evokes the theme of the quest for individual and collective identity within the cultural context of the Americas. In "Politique du poétique," Jean-Michel Espitallier describes the artistic space of his poems as a site of political friction between himself and the world. Narrated in the first person, this article represents a meta-discourse on the relationship between *l'écrivain engagé*, the creative process, and reader reception. The last section of this volume contains two essays that focus on canonical works from the Renaissance to the twentieth century. Alain Schorderet, in "Saint-Amant, poète de l'hermétisme grotesque et du jeu," identifies Saint-Amant's works as a form of hermetic poetry inspired by Rabelais. Saint-Amant's

poetry thus mystifies the reader through an intricate system of signs and hidden meanings. In the final essay, "Des traces et des spectres: une lecture de *Pompes funèbres* de Jean Genet," Melina Balcazar Moreno considers the literariness of Genet's novel in order to show the relationship between ethics, poetics, and the political. She describes *Pompes funèbres* as privileging the intersection of the themes of death, memory, and history. The theoretical texts found within this issue of *Études françaises* provide a fascinating platform of discussion and analysis of the history, the limitations, and the very nature of *littérature engagée*. I recommend this volume to scholars of twentieth- and twenty-first-century studies whose research interests focus on literary theory and the relationship between literature and political activism.

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FAYOLLE, ROGER. *Comment la littérature nous arrive*. Paris: Sorbonne Nouvelle, 2009. ISBN 978-2-87854-447-3. Pp. 313. 26,50 €.

This volume is a collection of essays by the late Sorbonne professor Roger Fayolle, brought together by four of his former students who are now professors themselves. The texts they have gathered deal with a wide range of topics. The principal unifying theme is how to study and teach literature. Fayolle himself was an avowed communist whose own approach to literature was based on Marxist economic theories about the production of wealth and class antagonism. Despite this acknowledged ideological orientation, Fayolle was remarkably open-minded in his approach to literature and his recommendations about the ways of teaching it. Several essays deal with the critical writings of Sainte-Beuve, the subject of Fayolle's thesis and his major area of expertise. He analyzes that critic's method of studying literature in order to discover the personality of the author in her/his works. Fayolle also shows that in spite of his close association with the conservative regime of Napoleon III, Sainte-Beuve was a liberal when it came to defending the rights of free speech and freedom of the press. Another subject dealt with at length is the development of literary history as the means of teaching literature to students in the French academic system. The most influential advocate of this approach was Gustave Lanson, and this method prevailed for many years before being challenged by structuralist approaches. Fayolle suggests that the historical approach to literary studies was rife with inner contradictions from the start. Literary history could never really be scientific like political history so it only pretended to emulate the latter's methods. The reason for this difference is that literature is in the realm of the esthetic, and even Lanson had to admit that there is an indefinable quality in the arts which cannot be explained by biographical and social factors.

Since the other essays deal with diverse topics, mention of the more interesting highlights will have to suffice. For example, Fayolle perceptively demonstrates the complexity of the political stances of Stendhal and Balzac. The former could be quite conservative in his ideas and critical of other liberals despite his professed liberal ideals. Balzac proclaimed his conservative allegiance to monarchy and church. Yet his novels glorify the triumph of individualism and materialism in his society. He was able to discern the inner economic workings of the France of his time with the insight of a later Marxist analyst. Other essays of interest include a