LITERATURE, 1945 TO 1999
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1. General

William Marx, Vie du lettré, Minuit, 238 pp., a biography of a ‘lettré imaginaire’ divided into 24 chapters, deals with all aspect of his/her life, including birth, death, sexuality, working hours, war, among others. M.’s transhistorical, thematic and poetic approach is both erudite and fascinating. Dominique Jullien, Les Amoureux de Schéhérazade, Geneva, Droz, 219 pp., examines the influence of the Thousand and One Nights in French literature during the last two centuries, from Sue and Dumas to Butor and Djebar. Whilst also concerned with translation issues, the concept of intertextuality prevails in this original study. Pensée morale et genres littéraires, ed. Jean-Charles Darmon and Philippe Desan, PUF, 215 pp., questions the specificity of literature compared to philosophy. Two chapters are of interest for our section: M. Macé spotlights Sartre’s act of reading as a quest for meaning (179–94); M. Renouard suggests that Sartre, Bataille and Derrida were blurred by their own perspectives and never managed to link literature and ethics in their readings of Genet’s oeuvre (195–213). DFS, 87, ed. Kirsty Bell, is a special issue on ‘Figures de l’artiste’, or literary depictions of visual artists. Of interest for our section are: A. Mavrakis wonders if Pierre Michon’s fictional painting in Les Onze (1997–98) should not be read as a victory of art (including literature) over the Terror to which it refers (17–23); J. LeBlanc analyses the complex text/image relation in Annie Duperey’s autobiography Le Voile noir (1992) (85–93); and R. Savero, drawing on Sophie Calle’s La Visite guidée (1996), suggests that creating hybrid texts might be the only way for artists to express their multiple and moving identities (95–104). Modèles linguistiques, 60, ed. Daniel Bilous, is a special issue dedicated to the pastiche. With articles by P. Aron, J.-F. Jeandillou, and X. Garnerin, the first part of the volume gives a brief history and theoretical definitions of the pastiche. Paul Aron and Jacques Espagnon, Répertoire des pastiches et parodies littéraires des XIXe et XXe siècles, PUPS, 563 pp., which gives a synopsis of over 3000 pastiches and parodies published in French from 1800 to 2000, will be of the utmost interest to scholars interested in this genre. Nathalie Piégay-Gros, L’Érudition imaginaire, Geneva, Droz, 204 pp.,
analyses the inclusion and function of erudition in fictional works. Drawing upon numerous examples from modern and contemporary texts (by Modiano, Perec, Quignard, Yourcenar, among others), P.-G. argues that erudition blurs further the boundaries of reality and fiction and desecrates erudition in a more or less playful way. Nikolaj Lübecker, *Community, Myth and Recognition in Twentieth-Century French Literature and Thought*, London, Continuum, 181 pp., explores the intricate relations between politics, literature and thought in mid 20th-c. France in the works of Breton and Bataille (chapters 1 and 2, on myth), Sartre (chapter 3) and Barthes (chapter 4), these two case studies reflecting on the concept of recognition being highly relevant to this recurring debate. *Le Goût dans tous ses états*, ed. Michel Erman, Berne, Lang, 130 pp., is a cross-disciplinary (sociological, historical, literary) and witty reflection on the concept of taste, taken in both its culinary and cultural senses. J.-F. Sirinelli, ‘La Crise des intellectuels français’, *MCF*, 17:127–37, stresses that French intellectuals in the post-war era were not only shattered by ideological upheavals but also suffered from their favoured medium, the text, being superseded by audiovisual media, a powerful vector of emotions (*pathos*) over reason (*logos*). Similarly, C. Delporte, ‘La Télévision fait-elle des intellectuels?’, *MCF*, 17:139–51, shows how the *intellectuel engagé* is progressively supplanted on television by the ‘communicating expert’, restricted to a purely informative role. This idea is furthered in H. Rousso, ‘Intellectuals and the Law’, *MCF*, 17:153–61, which uses Bauman’s distinction between the ‘interpreters’ and the ‘legislators’ to reflect on the recent confinement of the French intellectual to the role of mere expert. *Les Bibliothèques entre imaginaires et réalités*, ed. Claudine Nédelec, Arras, Artois U.P., 483 pp., contains two chapters of interest for our period: E. Thoizet, ‘La Bibliothèque de Claude Mauriac’ (447–60), studies how libraries and the act of reading suspend time in M.’s texts by bringing together past, present, and future; D. Riou, ‘Les Bibliothèques de Georges Perec ou le mal d’archive’ (461–72), argues that both P.’s real library and fictional ones in *La Vie mode d’emploi* (1978) exemplify the necessity to distance oneself from painful memories. *Dictionnaire des relations franco-allemandes*, ed. Isabelle Guinaudeau et al., Bordeaux U.P., 297 pp., focuses largely on post-war Franco-German relations, insisting particularly on the cultural exchanges with entries on ‘ARTE’, ‘Cinéma’, ‘Dada’, and ‘Existentialistes’, among others. *EFL*, 46, is a special issue on sport: D. Elder, ‘Mais qu’est-ce qui les fait (dis)courir?’ (41–56), uses *Courir* (2008) by Jean Echenoz to reflect on the *mesure* of the sport and the *démesure* of ideology; J. Gaucher, ‘Etre sportif... pour être un