

Belting) a 'history of looking' (p. 4). She analyses the ways in which photography helps these writers to undermine the conventional parameters of autobiography (as defined by Philippe Lejeune), only to create new autobiographical forms rooted in 'textual staging' of 'practices of looking' that can be seen as characteristic of the photographic image (p. 4). In Part I, Haustein considers the metaphorical and actual role of photography within *À la recherche du temps perdu* and provides a lucid interpretation of the scenes of the grandmother's death and of the sleeping Albertine, showing how in these moments of expected affection the references to photography are used to create a post-Romantic 'emotional void' (p. 57) by describing the loved ones as visual spectacle. The second and most demanding part (both in terms of the material covered and the argument itself) is devoted to Benjamin's negotiations of photographic metaphors in his continuously evolving autobiographical projects, which move towards an 'increasing destabilization' of the self through narratives that perform 'the self's escape from the gaze of the Other' (p. 105). The final and shortest part examines Barthes's resistance to Proustian 'involuntary memory' and further suggests how, in his late works, Barthes overcomes the egotism of his earlier writings with the aid of photography, introducing an emotion-based subject defined in relation to the Other. Overall, very close readings and sharp textual analyses of passages from the three authors' works that are frequently commented upon, and others that are less often examined, are key features of Haustein's study. One would have wished for a similar intellectual rigour in relation to photography itself. To the extent to which the concrete historical practice of photography is addressed, there are some distracting errors in her discussion, including, most prominently, a recurring confusion between daguerreotypes and other mid-nineteenth-century types of photography (see, for example, pp. 1, 29, 97, and 137), this being particularly relevant to Benjamin's arguments. Such errors tend to weaken the critical impact of Haustein's commentaries on the few but beautiful photographic reproductions in the book, including an alleged childhood portrait of Proust, with respect to which she argues that 'moments of analogous, external representation are always eventually an impasse' when analysing *À la recherche* (p. 38). One also regrets the lack of more judicious copy-editing in order to avoid spelling mistakes and erroneous references. The book's back cover contains one rather glaring mistake: *Roland Barthes par Roland Barthes* is cited as a work from 1977 rather than 1975. Nonetheless, these oversights do not seriously undermine the substance of the argument, and this volume will no doubt be of great benefit to specialists of these three seminal authors, as well as to those working in comparative studies.

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KATHRIN YACAVONE
UNIVERSITY OF NOTTINGHAM

Samuel Beckett 2: parole, regard et corps. Textes réunis et présentés par LLEWELLYN BROWN. (Revue des lettres modernes). Caen: Lettres modernes Minard, 2011. 222 pp.

The first volume in this Samuel Beckett series investigated the origins of creative desire in the author's work. Its successor traces his writerly aesthetic through a triangular perspective linked to sound, image, and body, never forgetting (since this is Beckett) that these three elements embrace their own absences: silence, invisibility, and immateriality. In the strong first section, Karine Germoni undertakes a thorough genetic study of how Beckett developed the musical qualities of *Comédie/Play* across successive draft compositions resembling musical scores. Chris Ackerley pursues convincingly his argument that, in reaching out into the media of radio and television, Beckett was not so much seeking new forms to contain the chaos, but imaginatively recycling previous preoccupations into the new media. In the second section, Llewellyn Brown's own essay seizes on the term *besoin*, which he interprets in the context of the

need to see, constantly present in Beckett and yet only ever partially fulfilled. A similar mismatch between space and organism, or between skull and cosmos, is discussed in Guillaume Gesvret's essay. Yet, as Yann Mével reminds us, Beckett's world is not reducible to a grim truce between the surveying organism and its stubbornly occluded environs. Beckett's theatre may dramatize a visual ascesis in which human traces are always diminishing, but the searching gaze remains robust, even ravening. As Myriam Jeantroux concludes in the third section, 'cette exigence viscérale de l'écriture est un élan vital qui répond à la mort par la création' (p. 158). In the final essay, Marie Jejcic argues that, if Proust allows space to defer to time, Beckett does the opposite, by taking the body as the starting point for the search for subjectivity. (Ackerley, though, problematizes this differentiation by his wonderful comparison of Krapp's tapes with Proust's "vases" qui captent les images d'hier, et qui, débouchés, peuvent inonder l'air avec le parfum du passé, d'un Paradis perdu' (p. 62).) In so far as both the sonic and the visual loiter around a material postulate in Beckett, the final focus on body and space provides a meeting ground for the diverse elements of this volume. A high point is the essay by Sijf Houppermans, who explores communalities between the artistic practices of Beckett and of the two artists Bram and Geer van Velde, positing that Beckett's lifelong pursuit of 'des formes nécessaires, où le contenu se concrétise' (p. 79) is one he shared in peculiarly intense fashion with the van Velde brothers. Houppermans also provides an important historicization of the relationship, suggesting that, when Beckett commented that the work of Bram and Geer traced its difficult path 'au milieu de tant de couchés, d'assis et de transportés en commun' (p. 84), he was attempting some kind of answer to the question of whether art remained possible after Auschwitz. This provides a further co-resonance with Julia Siboni's excellent opening article, which builds on some of Georges Molinié's theorizations in order to affiliate Beckett's 'silences de l'empêchement' (p. 14) with a specifically post-Holocaust challenge to the feasibility of literary expression. These nine essays are topped with a useful *Avant-propos* and tailed with eleven substantial reviews of recent Beckett studies. Austere in appearance, this volume is rich in its coverage and highly to be recommended.

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MARY BRYDEN
UNIVERSITY OF READING

Marcel Carné. By JONATHAN DRISKELL. (French Film Directors). Manchester: Manchester University Press, 2012. xii + 191 pp., ill.

This monograph could hardly be more timely, its publication coinciding with a lavish exhibition devoted to *Les Enfants du paradis* at the Paris Cinémathèque (October 2012–January 2013) and the issue of a new, restored French DVD edition of the film (Second Sight Films, 2012). After a long period of underestimation, connected undoubtedly with the *Cahiers du cinéma* critics' effective dismissal of Marcel Carné as Exhibit A in the rogues' gallery of *cinéma de qualité*, the director's pre-war œuvre is at least now more judiciously evaluated, with gendered and star-studies approaches (as in the work of Edward Baron Turk and Ginette Vincendeau respectively) playing a significant role in this shift. The problem with discussing Carné as an auteur is the perceived tailing-off of his work after the end of the Second World War and of his partnership with Jacques Prévert, as a result of which many of the later films are difficult or impossible to view. Jonathan Driskell, in only the second English-language monograph on the director and the first for upwards of twenty years, contributes appreciably to a fleshing-out of Carné's later career, by way of succinct but well-contextualized analyses of his less familiar films. He grasps the bull of Carné's fluctuating critical reputation firmly by the horns, attributing it at least in part to 'his decision to continue making films under the Nazi Occupation' (p. 1), and offers an erudite and