

relationship between novel and film, *Adaptation* considers the adaptive process in relation to images, comics, literary works, language, theatre, translation, science, and mimesis. The focus on marketing, transnational reception, and star studies is also refreshing, for it underlines that adaptations, as well as being objects of academic study, are also often commercially driven artefacts whose public audience is all too frequently ignored. Moving from the Middle Ages to the present day, the volume assesses adaptation as a cultural phenomenon across time, media, and, in places, nation. Its engagement with the voices of practitioners, in the form of an interview with Di Trevis relating to her work on *À la recherche du temps perdu*, is useful. So too is the insistence that adaptation, rather than being a process external to 'original' works, is often an essential part of that very creativity. Such evident breadth and the cumulative scope of the chapters could potentially affect the volume's overall coherence, but Neil Archer and Andreea Weisl-Shaw work hard, and successfully, in their Introduction to build bridges between the five thematic topics of the book: Translation and Adaptation of Scripts and Images from the Medieval and Early Modern Periods; From Source to Stage: Adaptation in French Theatre; Adaptation and Translation in Postcolonial Writing; Trans-cultural and Trans-historical Reception in Literature and Film; and Performance, Adaptation and Subjectivity. The editors are clear in their sense of purpose and confident in their interpretation of the space that the volume occupies in the current critical landscape of adaptation studies. For those with a scholarly interest in the creation and re-creation of texts across time and media, *Adaptation* offers much enjoyable reading matter. The chapters are of a consistent quality and, in their range and diversity, raise intriguing questions about the borders and boundaries of the discipline. Archer and Weisl-Shaw provide a dynamic vision of adaptation as a process innate to artistry itself, a process whose outputs are at once creatively compelling and academically intriguing.

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Autour de la retraduction: perspectives littéraires européennes. Sous la direction de ENRICO MONTI et PETER SCHNYDER. (Universités). Paris: Orizons, 2011. 482 pp.

This substantial volume contains twenty-seven papers from a conference held at the Université de Haute-Alsace, Mulhouse, in late 2009. The focus is on twentieth- and twenty-first-century literary retranslation in a European context, with the aim of understanding the historical, linguistic, and sociological drivers behind this under-researched but widespread practice. The tutelary spirit presiding over the enterprise is the late Antoine Berman, whose 1990 essay 'La Retraduction comme espace de la traduction' (*Palimpsestes*, 4, pp. 1–7) — absent from the useful concluding bibliography — first argued for the inevitable *vieillessement* of translations. Berman's claim that the first translation of any work tends to be domesticating and assimilationist, with later translators revisiting the source text in a more foreignizing mode, is contested and nuanced in important theoretical essays by Jean-René Ladmiraal and Yves Gambier, but appears widely accepted by other contributors, which opens up an interesting disjunction between theory and description. André Hurst concludes the opening section with a look at the 'translation' of ancient literature from oral to written form and into the modern era. The second section is devoted to reflections by four current translators involved in reworking into different languages canonical texts by Charlotte Brontë (Véronique Béghain), Joyce (Bernard Hoepffner), Flaubert (Ida Porfido), and Beckett (Chiara Montini). The third section comprises fifteen case studies on retranslations of canonical works in different combinations of languages. The 'Prose' division opens with a study by Tania Collani of twentieth-century translations of Beckford's *Vathek*, then Martine Hennard Dutheil de la

Rochère compares Angela Carter's translation of Perrault's *Cendrillon* with a Grub Street version of 1729. Polish translations of Proust's *À la recherche du temps perdu* are examined by Joanna Górniewicz, and of Duras's *L'Amant* by Joanna Jakubowska-Cichoń, while Felipe Aparicio Nevado looks at French translations of *El camino* by Miguel Delibes. Cristina Vignali-De Poli considers French translations of Dino Buzzati, Rotraud von Kulesa examines French and German versions of Sibilla Aleramo's feminist novel *Una donna* (1906), and Françoise Wuilmart compares three different French versions of Fontane's *Effi Briest*. The 'Poésie et théâtre' division includes pieces on Trakl in French (Peter Schnyder), Baudelaire in Polish (Jerzy Brzozowski), and Apollinaire in Italian (Franca Bruera), along with studies of two poet-translators: Philippe Jaccottet (Ariane Lüthi) and André Weckmann (Peter André Bloch). Justyna Łukaszewicz looks at *Ubu roi* in Polish, and Fabio Regattin at *Cyrano* in Italian. The final section concerns sociological and economic aspects of retranslation. Maryla Laurent examines why the important works of so-called 'minor' literatures are so infrequently retranslated, while Elżbieta Skibińska examines the inhibiting effect on new translations into Polish of the ubiquitous work of Tadeusz Boy-Żeleński. Natalia Paprocka traces the fate of *Le Petit Prince* in the Polish publishing market, and finally Ana Pano Alamán examines a century of French translations of *Don Quixote*. The two opening essays are essential reading for anyone looking for the latest theories of retranslation, while the wide-ranging papers on specific authors and cultures will be of most interest to specialists, but will also provide researchers working in other languages with a wealth of comparative insights.

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Les Écrivains devant la mort. Sous la direction de LAURENT VERSINI. (Travaux de littérature, 25). Genève: Droz, 2012. 543 pp.

Le dernier volume de la collection publiée par l'ADIREL (Association pour la diffusion de la recherche littéraire) contient trente-huit articles consacrés aux diverses représentations littéraires de la mort, sujet paradoxal s'il en est, comme le signale Laurent Versini dans sa très courte introduction: 'La mort est un sujet impossible pour un écrivain, qu'il s'agisse de celle d'autrui qu'il ne voit que de l'extérieur, ou de la sienne qui ne peut être une expérience' (p. 8). Cette 'impossibilité' théorique n'empêche toutefois pas la thématique de la mort d'être amplement représentée à toutes les époques de la littérature, comme en témoigne cet ambitieux volume, dont les articles successifs donnent l'impression d'un intérêt continu de la part des auteurs, voire d'une fascination, du Moyen Âge jusqu'à nos jours. En effet, à la lecture des *Écrivains devant la mort*, l'affirmation suivante semble devoir s'appliquer à bien d'autres époques: 'Omniprésente dans les œuvres littéraires et artistiques de la fin du Moyen Âge, la réflexion sur la mort occupe une place importante dans l'imaginaire des hommes du temps' (Danielle Quéruel, p. 50). On trouvera des essais consacrés à des auteurs le plus souvent célèbres: Villon, Pascal, Racine, Montesquieu, Voltaire, Hugo, Verlaine, Péguy, Malraux, parmi d'autres. Cependant, certains auteurs mineurs font également l'objet d'études utiles. Par exemple, l'article de Françoise Susini Anastopoulos ('Écritures de la fin: Georges Perros, *L'Ardoise magique* (1978) et Pierre-Albert Jourdan, *L'Approche* (1984)') compare deux écrivains atteints de maladies incurables, qui 'laissent derrière eux deux journaux d'agonie, le second avouant sa dette au premier' (p. 470). Une autre étude comparative établit un contraste fructueux entre deux auteurs plus connus, Camus et Giono ('La Mort noire de *La Peste*, la mort gaie du *Hussard sur le toit* de Jean Sarruchi). Pour sa part, Constantin Makris s'est penché sur le cas du mouvement surréaliste ('Sur l'expérience ambiguë de la mort dans le surréalisme, quelques aperçus'), faisant ressortir, entre autres, la 'passion du Mexique' (pp. 439–41) qu'ont