

relation entre la violence et le pouvoir, et comment la sensation de malaise est souvent exploitée politiquement, grâce aux médias. Certaines études se centrent aussi sur les marges de la ville et sur les exodes (rural et urbain). Elles s'interrogent notamment sur les mouvements de population qui ont lieu dans un monde de plus en plus globalisé où la communication à distance a transformé notre conception de l'espace et de la ville. Les auteurs insistent sur les chocs sociaux, culturels et religieux et sur les limites de l'intégration. Face à la ville réelle et la ville rêvée, un autre concept se dégage: celui de la ville numérisée, du *prosocial*, qui apparaît dans les jeux vidéo. Ceux-ci présentent des espaces urbains stratégiques, où le joueur doit intervenir pour restaurer l'harmonie d'un monde en crise. Finalement, cet ouvrage considère l'importance du malaise dans le domaine artistique et notamment chez la figure de l'artiste ou de l'écrivain, dont la création se voit parfois conditionnée par la violence urbaine ou par des critères médiatiques et économiques. La richesse de l'ouvrage réside sans aucun doute dans l'approche pluridisciplinaire choisie, qui fait converger des perspectives et des méthodologies différentes. Ces analyses se rejoignent pourtant sur un même constat: la solitude de l'individu contemporain qui se voit submergé dans des espaces urbains où priment l'indifférence d'autrui et les pensées strictement opératoires. L'absence de relations humaines véritables constituerait ainsi l'une des causes de l'aliénation urbaine. Deux extraits de textes de l'écrivaine belge Nicole Malinconi clôturent l'ouvrage et illustrent parfaitement la relation entre le malaise et la déshumanisation des sociétés contemporaines où l'individualisme persiste au détriment de l'empathie et de la solidarité.

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*Matters of Time: Material Temporalities in Twentieth-Century French Culture.* Edited by LISA JESCHKE and ADRIAN MAY. (Modern French Identities, 115.) Oxford: Peter Lang, 2014. vii + 304 pp., ill.

Matter is at the forefront of current theoretical considerations in the humanities, especially in the context of posthumanist and new materialist theories. This volume explores specific junctures of matter, time, and space in twentieth-century French culture. Lisa Jeschke and Adrian May bring together a diverse set of contributions in order to propose 'some new orientations for a properly *materialist* thought' (p. 5; emphasis original). They wish to offer a 'meteorology of the times' (p. 4), that is, to give an account of the shifting cultural and political climate throughout the last century in respect to temporal and spatial materialities (see also May's contribution on 'météorologie'), and to offer fractured trajectories of the matter–time suture in order to bear witness to 'the breaks, interruptions and disillusionments in the movement of history' (p. 13). They usefully link their volume to some important current tendencies in theory that are not, strictly speaking, French, but are intimately connected to and inspired by French theory: neo-materialism and the work of Peter Sloterdijk. Jeschke and May rightly point out that new materialists should be wary of repeating the 'ahistorical celebration of matter' of the 1960s (p. 8), because this approach has already been seen to be effectively reintegrated by neoliberalism (see also Jennifer Johnson's contribution). The question of politics is central to this volume. Martin Crowley's article on human finitude, and its possible connection to egalitarian politics in Jean-Luc Nancy's work, investigates the relation of ontology to politics, and considers the possibilities of thinking matter in political terms. Alexandra Paulin-Booth's contribution posits the conceptualizations of time (past, present, and future) as 'contested terrain' (p. 27) and a battlefield for the left-wing thinkers of late nineteenth- and early twentieth-century France. The relation of art to material temporality is also given considerable space in this volume. Painting, cinema, theatre,

and literature are each treated as singular points in time and space where matter and time enter a fraught relationship. This volume will be of interest not only to scholars of contemporary French studies but also to those who work on the current theoretical shift towards rethinking matter and the question of temporality.

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*Memory and Complicity: Migrations of Holocaust Remembrance.* By DEBARATI SANYAL.  
New York: Fordham University Press, 2015. viii + 341 pp., ill.

The proliferation of studies of cultural memory in recent years, especially related to traumatic events such as the Holocaust or colonialism, can induce 'memory fatigue'. This book, however, stands out from the crowd. Debarati Sanyal is a nineteenth and twentieth century specialist and a major theorist of the protean nature of memory. Her approach in this book, which she sets out in a wonderful Introduction, is to challenge the notion that memories are specific, singular, and separate and reveal, instead, the mutability of memory as it circulates between different sites and times. Yet Sanyal is careful to counter the claim that the blurring of lines between different memories results in a confusion of events and, consequently, a distortion of history. Her definition of complicity is one that acknowledges connections between Holocaust remembrance and memories of extreme violence elsewhere, specifically the Algerian War of Independence, but refuses to conflate one with another. For Sanyal, dangerous intersections are always to the fore. We are implicated in global patterns of violence and are contaminated by guilt and shame, but we must not lose sight of the differences between perpetrators and victims, witnesses and spectators. Hence, Sanyal rejects viewing history either as trauma (we are all victims) or as the continuous unfolding of the paradigm of the camp (we are all perpetrators). Cathy Caruth and Shoshana Felman are taken to task for the former, Giorgio Agamben for the latter. Sanyal prefers to talk, instead, of an ironic complicity, reflecting not a universal condition but an ethics of ambivalence. According to this model, the limited national framing of Pierre Nora's 'lieu de mémoire' is replaced by the multiple intersections of the 'nœud de mémoire' (p. 60). The figure of allegory becomes Sanyal's trope of choice for tracing the shifting contours and unexpected legacies of Holocaust memory in works by Albert Camus, Alain Resnais, Ousmane Sembène, Jean-Paul Sartre, Jonathan Littell, Assia Djebar, and Boualem Sansal. In Benjaminian fashion, she reads the figural landscape of these works — the plague in Camus's *La Peste* and Resnais's *Nuit et brouillard*, the fall in Camus's *La Chute*, crabs in Sartre's *Les Séquestrés d'Altona*, the city of Strasbourg in Djebar's *Les Nuits de Strasbourg*, and so on — as multilayered sites in which different moments of terror are in dialectical tension. These readings through the prism of allegorical, ironic complicity are remarkable for their nuanced analysis, the complex model of history they propose, the erudition of the author's insight, and the lucidity of her prose. In the Afterword, Sanyal cites Hannah Arendt's famous condemnation of Adolf Eichmann's role in the Holocaust as a failure of imagination and the ability to think from the standpoint of someone else. Complicity (not identification) between one and another holds out the prospect, instead, of replacing the bureaucratic mind with an ethical approach to the Other. Ultimately, the power of Sanyal's reflection on the poetics and politics of cultural memory today is the ethical lesson we might draw from conceiving different pasts in complicity.

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