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This collective volume on Proust ends with a consideration of where studies on the author should be heading. The editor has chosen Malcolm Bowie's contribution to serve as a conclusion, both in homage to the late critic (this is the last of Bowie's original essays to be published posthumously) and because Bowie's reflections, in line with the editorial intention behind the volume, seek to restore strangeness to the text, to shake up readings, and jolt the reader out of a complacent acceptance of timeworn interpretations. Bowie begins his article with a quotation from Walter Benjamin's *The Image of Proust*: 'Proust's most accurate, most convincing insights fasten on their objects as insects fasten on leaves, blossoms, branches, betraying nothing of their existence until a leap, a beating of wings, a vault, show the startled observer that some incalculable individual life has imperceptibly crept into an alien world'. Might this, Bowie asks, contain a useful general principle for readers? A guideline on how to read the novel? 'Can it be read in such a way that the leaps and wing-beats of the text, its insect-like movements, are preserved rather than overridden in the act of reading?' (p. 125). Bowie advocates a method of close-reading which avoids always looking at the same passages (although Bowie acknowledges that this is what he does in his article).

In analyzing the strange in Proust, the present volume does indeed open up new ground for Proust studies. In his introduction, the editor, André Benhaïm, links the importance of the question to that of the reception of Proust. 'Often "obvious to its first readers, th[e] strangeness has been forgotten or occulted by public and institutional recognition' (p. 2). Benhaïm points out that Proust was recognized first abroad and, in calling for a reassessment of the process of canonization, sees fitting that the collection of essays should arise out of an international conference held abroad (Princeton University).

The choice of topics is appealingly broad, but articles remain at all times focused on the question of strangeness. David Ellison places Proust between Heidegger's thrownness in the world and Freud's uncanny. Anne Simon examines identity and the gap between familiar and unfamiliar images of the self. Eugène Nicole analyzes the strange and tortuous ways in which the protagonist is designated. Joseph Brami offers a genetic explanation for the displacement of Jewishness in the text. Benhaïm looks at the novelties of the Exposition universelle, and in particular, with the anecdote of the Singhalese man, the ethnographic exhibitions, raising the question of race more generally. Given their common interest in Leonardo da Vinci's 'Metterza – Saint-Anne', Raymonde Coudert examines Proustian and Freudian interpretations of the triangular relationship of mother, grandmother, and child. Christie McDonald explores the enigma of the self and argues that the quest for subjective unity is built up through disjunctive memory. Michael Wood examines the oddities of time and necromancy in the debate between cinema and photography. Antoine Compagnon analyses the perversion of truth and justice in the text. Bowie argues that the structuring device of superimposition means that on the one hand, passages resonate and are brought together, whilst on the other paradoxes and undecidables are maintained. Incompatible states, as exemplified by the fable of Schödinger's Cat, simultaneously dead and alive inside a sealed box, are made to coexist. Reminding us again of the importance of close reading in Proust, Bowie

concludes that 'it is perhaps in his handling of little local things that he is the most strange' (p. 133). Certainly, in their attentiveness to detail, all of the articles in this volume provide exciting new insights into a much-studied text.

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SARAH TRIBOUT-JOSEPH

2c Portmore Road, Portstewart, BT55 7BE, Northern Ireland (address may change)
Sarah-Tribout-Joseph@ed.ac.uk