

sual media on our lives. Delaume, just like Frédéric Beigbeder and Angot, belongs to the generation highly visible in the media space, of which she is a product and a critic at the same time (265). Finally, the book by Delphine de Vigan *D'après une histoire vraie* (2015; *Based on a true story*, 2017), adapted for the cinema by Roman Polanski in 2017, engages the reflection on the limits between truth and fiction in the process of writing. By combining verifiable and plausible autobiographical clues, she has created a disturbing referential illusion (272).

The final part of the monograph sums up the multitude of interpretations of autofiction, including a metadiscourse, a reflection of socio-cultural changes, or a process of transformation of the subject and his/her experience through writing (283). According to Hugueny-Léger, the term encompasses nowadays such a variety of sub-genres and trans-genres that it seems to be insufficient (287). Although she mentions potential mutations of the genre due to the impact of emerging digital media and technologies

(tablets, smartphones, etc.) and social media (youtube, Instagram, etc.) on authors' self-projection, she does not develop this discussion further.

Élise Hugueny-Léger's book provides the reader with a profound and thought-provoking insight into the French theory and practice of autofictional writing. The author's intermedial approach clarifies the phenomenon from various perspectives and suggests a remarkable knowledge of literary and artistic works, some relatively less known, by important figures of French culture. Moreover, the book's construction and continuity between chapters ensures its compactness, considering the relatively wide range of objectives defined in the introduction. It might well serve as a relevant and inspiring resource for scholars and enthusiastic readers, who are interested in the dynamic character of autofiction in contemporary French literature.

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SONIA ANTON (ed.): La territoire littéraire de la Seine, géocritique d'un fleuve [The literary territory of the Seine: Geocriticism of a river]

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The publication *Le territoire littéraire de la Seine, géocritique d'un fleuve* explores the field of literary geography aiming to depict the river Seine through a geocritical point of view. Under the direction of Sonia Anton, a lecturer in French literature at the University of Le Havre (France), it brings together articles on literary representations of the Seine in various literary works which correspond to the geocritical principle of multifocalization. The contributions by architects, writers and literary scholars emphasize the interdisciplinarity of geocriticism (its interest in mimetic arts, such

as painting, cinema, and photography, as well as in disciplines dealing with space such as urbanism or architecture). Some of the studies were presented in March 2019 at a conference in Le Havre, linked to the GéoSeine research programme and particularly to collaboration with the École nationale supérieure d'architecture de Normandie (ENSA Normandie).

The publication under review is divided into three parts. The first one, "The Literary Seine from the Middle Ages until the present" includes 15 studies, the second part "Say the Seine today: The Seine and the emerging

creation” has four, and the last part is a comparative study of the Danube, “To the geocriticism of the object-river”. The introduction offers a consistent insight into the field of literary geography and geocriticism. First, Anton puts geocriticism into a larger context, explaining that studying literature from a spatial viewpoint has increased in intensity and importance since the 1970s–80s as a result of the spatial turn. Then, she accurately and effectively describes the theory and objectives of geocriticism by citing from its founder, Bertrand Westphal. According to geocriticism, there is no such thing as a univocal representation of the Seine, or of any other spatial phenomenon, not even of an object existing in urban, rural, or any other type of space. Therefore, the main object of this geocritical analysis is to depict the Seine in its instability, through various literary representations. The title contains both *literary territory* which refers to the greatness of the term itself, as well as *geocritical*, thus, a possible interpretation uniting referent and representation, is proposed in the book. Anton points out that it is inevitable to make analyses with respect to several points: types of representations (the bridges and city/cities the river traverses), types of focalizations (from what point the river is perceived, on, next to, or even under the water), and finally, relation to the genre of the text and intertextual phenomena (such as myths, religion, etc.). The literary corpus of the studies includes classical works from French literature and contemporary works as well.

The first part of the book begins with the study by Gabrielle Grandchamps, who explains that the evocation of the river in the apocryphal legend *Vita Bathildis* changes its space into a mythical one. She proposes three ways of reading this mythical space: poetic (inspired by Gaston Bachelard), psychoanalytic, and metaphysical. Morgane Muscat similarly follows the idea of multiplicity of representations and points of view (actually of different ways of reading). In her study, she analyses Pierre Marivaux’s novel *Le Paysan parvenu* and per-

ceives the river as a setting seen from above, more precisely from the Pont Neuf, where the plot takes place. Muscat observes that the space contributes to the action, because if a place is mentioned frequently, it means that it is a spring of narration, and the bridge is a perfect example of social transgression, because two banks symbolize two different worlds. The author also describes the physiognomy of the bridge, not only architectural characteristics.

Beautiful, long descriptions of the Seine are common in the novels of the 19th century. Sébastien Roldan analyses several novels by writers such as Gustave Flaubert, Edmond and Jules Goncourt, Emile Zola, Alphonse Daudet, or Guy de Maupassant, who dedicated several paragraphs to it in their works. Consequently, the Seine had become one of the most depicted and described places in literature between 1850 and 1900. Roldan explains the importance of the notion of naturalistic descriptions of places, as without this notion, Zola’s long description of the river cannot be grasped correctly. Béatrice Vernier re-examines the role of the river in Zola’s novel *Œuvre*. She believes that the Seine brings a dynamic into the city by manifesting various situations and feelings, such as the passion of a couple in love, a relaxing environment, but also the economic life of Paris. As described in the study by Julien Campagna, Zola’s novels depict the Seine as a place of crime, and it even participates in crime itself, as in his novel *Therese Raquin*.

In contrast to the previous studies, Carine Roucan’s “Les naiades de Joris-Karl Huysmans” (The naiades of J.-K. H.) shows that the Seine played the role of refusing progress toward the materialism of the period, and indicates that its tributary, the Bièvre, is more important in this respect than its more famous counterpart. The negation of the Seine to the benefit of the Bièvre allowed Huysmans to refer to pushing back poor people in order to make place for the new society. In the final study of the section, Esther Pinon analyses various poems by Apollinaire and

examines the meaning the Seine has in each of them.

The second part of the book is dedicated to contemporary issues and literary works. The studies explain the way teachers work with their students and the experimental ways they introduce geography, topography and other disciplines linked to space and place in general. Dominique Dehais and Luc Perrot describe a four-day walking tour with students of the first and second year at ENSA Normandie. The role of the students is to visualize the landscape, and the images they describe represent their perception of reality. Dehais and Perrot conclude by evoking the importance of an architect in the production of a habitat. Sonia Anton and Alexandra Seha's study "Études des *Eaux mauvaise*" (Study of *E. m.*) describes another experiment that was participated in by emerging writers. The specific method and rules were assigned, the objective of which was to find out how the Seine is currently represented through students' texts.

The third part of the book is Carmen Andrei's "Représentations littéraires du Danube" (Literary representations of the Danube), which works with texts dating from Antiquity, proposing exogenic and endog-

enic testimonies from various authors. Since the Danube is completely different from the Seine in the geographical and geomorphological sense, the section mainly discusses the differences in its historical background and transnational flow. The goal is to initiate comparison between the Seine and other rivers and to present what could constitute geocritical analysis of a river as an object. It also presents the Danube as a witness of individual and collective memory.

In summary, *Le territoire littéraire de la Seine, géocritique d'un fleuve* interprets the theme of the Seine in literary works from an interdisciplinary approach. Although not much has been written to date about literary interpretations of the Seine, Anton's collection represents an important contribution and she invites readers to continue further in this field of research. The book proves that reading literature from a geocritical perspective is instrumental in revealing aspects that have not yet attracted the attention of researchers.

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TIBOR ŽILKA – ANNA ZELENKOVÁ – KRISZTIÁN BENYOVSZKY: Stereotypes and Myths. Intertextuality in Central European Imagological Reflections

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The book under review is an outstanding work on the Czech-Slovak-Hungarian cultural relations from the 18th to the 21st century and their representation not only in fiction and film, but also in the graphic novel and theater productions. Due to this wide chronological stretch and intermedial focus, *Stereotypes and Myths. Intertextuality in Central European Imagological Reflections* opens Slovakia up for an English-speaking reader as an area in Central Europe – seemingly

well-known yet hiding many controversies and surprises – from an imagological perspective. The authors provide a comparatist look at the interaction of Slavic (Slovak) and non-Slavic cultures through the study of ethnic stereotypes and myths while drawing on the theory of intertextuality and intermediality, which is the book's biggest advantage and value.

The volume consists of an introduction, seven chapters, and a conclusion. The expres-