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and Simone de Beauvoir's autobiographical works: it is a shame that she has engaged more with secondary material than the texts themselves. Áine Mahon traces mainly in *Little Did I Know* (Chicago: University of Chicago Press, 2010) the three fears that assailed Stanley Cavell both in his life and in his work: fraudulence, obscurity, and exposure.

As a whole, the collection is rather disparate, creating an impression of fragmentation rather than the promised bringing together of a discipline. A more comprehensive and elaborate introduction by Cowley might have been able to build a greater sense of unity to the volume, but given the complexity of the question of self-writing and the many possible philosophical approaches, the impression of a volume that has hardly started to scratch the surface of its topic was perhaps inevitable. The good thing is that there are enough thought-provoking articles here to convince any reader of the potential of allying philosophy and autobiography.

SWANSEA UNIVERSITY

CATHERINE RODGERS

Mimesis, Desire, and the Novel: René Girard and Literary Criticism. Ed. by PIERPAOLO ANTONELLO and HEATHER WEBB. East Lansing: Michigan State University Press. 2015. liv+303 pp. \$29.95. ISBN 978-1-61186-165-5.

This volume explores the literary resonances of René Girard's important book *Mensonge romantique et vérité romanesque* (Paris: Grasset, 1961) on the fiftieth anniversary of its English translation by Yvonne Freccero, *Deceit, Desire and the Novel* (Baltimore: Johns Hopkins University Press, 1965). Pierpaolo Antonello and Heather Webb bring together a collection of essays that approach Girard's work in a critical and productive way. The editors' introduction gives a rich overview of the theoretical and contextual entanglements of Girard's text and encourages a reconsideration of how such highly charged terms as 'sacrifice', 'apocalypse', 'conversion', 'grace', or 'the sublime' are currently semantically modified and recoded in literary texts. The book examines theoretical lacunae in Girard's theory that have been asking for treatment for a long time: particularly the question of space in mimetic theory that is virtually non-existent in Girard's work, and the positive modes of mimetic desire undertheorized by Girard. It stretches Girard's mimetic theory in all the right directions and points towards the areas for which it can (and definitely should) be developed—notably queer theory and feminism. The combination of these two theoretical frameworks with mimetic theory holds untapped potential that could tackle some conceptual impasses in queer theory and at the same time expand the scope of the triangular desire. Important work still remains to be done in this specific area.

The volume stretches Girard's theory of triangular desire in time to investigate different literary periods not covered by Girard himself. And so we have contributions on the pre-modern period—panegyric in Latin literary tradition (a chapter by Marco Formisano), medieval saints (Bill Burgwinkle), and Dante (Manuele Gragnolati and Heather Webb), on contemporary literature—Jonathan Franzen

(Trevor Cribben Merrill) and Jonathan Littell (Robert Buch), on Latin American literature—Roberto Arlt (Jobst Welge), and on important parallels between Girard and other philosophers such as Simon Weil (Wolfgang Palaver) or Gilles Deleuze (Alessia Ricciardi). Although certain points of critique made throughout the volume are undoubtedly problematic, for instance, reframing some questions in terms of autonomy and authenticity that do not seem to be particularly productive in the end, many of the contributions constructively re-evaluate and expand the scope of *Deceit, Desire and the Novel*.

What is particularly valuable about this volume, apart from its solid contributions, is that it makes the reader think about the further potential of Girard's mimetic theory. It shows the directions for possible developments and productive translations into other areas. One wishes at times that the volume had taken this step and gone further, in a way, beyond critique towards a more affirmative mode—that it had taken Girard in unusual directions, used him for thinking new trajectories, combined him with strange bedfellows to transgress Girard productively. But admittedly this would have been a different type of book and one that still needs to be written. This edited volume creates the desire in the reader to take Girard's ideas further in multiple directions. It is an excellent contribution to Girardian studies because it opens up a vast horizon of possibilities that are still offered by the theory of mimetic desire and that remain to be explored.

UNIVERSITY OF WARWICK

IWONA JANICKA

The Oxford Companion to Fairy Tales, second edition. Ed. by JACK ZIPES. Oxford: Oxford University Press. 2015. xxxvi+720 pp. £35. ISBN 978-0-19-968982-8.

In an age of online resources, few printed reference books become indispensable. Jack Zipes's *The Oxford Companion to Fairy Tales* offers two things that an Internet search would not: the authority of the Oxford imprimatur and the reliable expertise of the writers involved. On these counts, this book is a great success, as well as being a very handsome object in its own right—clearly printed, easy to use, and elegantly illustrated.

The new edition does its best to bring matters up to date. Inevitably, describing such an ever-changing and living subject as the fairy tale, it can only provide a snapshot of how things stand. This is one area where online resources possess a strong advantage. To take one instance, Kenneth Branagh's film *Cinderella* (released in March 2015) appeared too late to receive a mention in the entry on film versions of that story. However, given the limitations, the book does a great job of drawing in work from the last fifteen to twenty years. With the numerous revisionary writers it lists, the volume offers compelling evidence of just how necessary to us fairy tales remain. Susanna Clarke, J. K. Rowling, Julia Donaldson, and around 120 other writers and artists are in, as well as such entries as 'cognitive criticism', 'pornography', 'digital fairy tales', and 'fairy-tale blogs'. Some previously neglected figures, among them Jacques Demy and Gyla Krúdy, now find a place.