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Rachel Bouvet, Stéphanie Posthumus, Noémie Dubé, and Jean-Pascal Bilodeau, *Entre les feuilles: Explorations de l'imaginaire botanique contemporain* (Québec: Presses de l'Université du Québec, 2024), 333 pp.

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The collectively-authored volume *Entre les feuilles: Explorations de l'imaginaire botanique contemporain* is a valuable contribution to the field of critical plant studies. This is not a book of essays by the various authors, but rather a cohesive book-length essay representing varying degrees of collaboration by the quartet of Rachel Bouvet, Stéphanie Posthumus, Jean-Pascal Bilodeau, and Noémie Dubé. *Entre les feuilles* is an examination of a large corpus drawing from many French-speaking regions, although numerically dominated by European and Canadian authors. It is also an exemplary taxonomical project of plant-dominated spaces. Inserted throughout are several botanical and historical descriptions of certain common plants (potatoes, ferns, among others) that live in these places. Within each category of space or ecosystem, the authors break down different configurations or interpretations that appear across literary depictions of these environments

After an introduction laying out the organizational principles and operating concepts of the book, as well as the outlines of the literary corpus, the volume comprises five chapters corresponding to ways vegetal life constitutes different spaces. The first chapter is about plant mobility, and, in addition to movement and migration (topics addressed in many works of plant studies), the authors discuss the way that plants *cause movement in others*, an original conception of plant agency and motion they term *aimantation* or magnetisation. This idea is discussed in an analysis of Olivier Bley's *Le maître de café* (2013). The herbarium as both a textual space and physical collection is the topic of chapter two, and here the relationship between plant and human temporality also comes to the fore, notably in *Botaniste* by Marc Jeanson and Charlotte Fauve (2019) and in *Humboldt l'explorateur* by Pierre Gascar (1985). In addition to analyses of the manifestations of the herbarium as a journal, map, and notebook in J.M.G. Le Clézio's *Quarantaine* (1995) and the practice of naming in *Le Pays où les arbres n'ont pas d'ombre* by Katrina Kalda (2016) and *Herbes and Golems* by Manuela Draeger (2012). Chapter three, on gardens, discusses what makes the specificity of that space and the practices and boundaries that shape it, as well as the place of gardens as lost or found paradises in creation myths. Again Le Clézio takes pride of place (*Raga*, 2006), but less-well-known novelists Jean-Paul Goux, Mona Thomas, Carole Martinez, Didier Decoin, and Dominique Fortier are also discussed, as

is once more Katrina Kalda. Once again the space of the field is central in chapter four, which is the most sustained engagement with authors from the Global South in the book, using the sugar cane fields in multiple novels by Raphaël Confiant and *Le jardinier d'Arboras* (2013) by Moroccan author Abdelkader El Yacoubi as an example. Le Clézio also returns, with *Ourania* (2016), a novel about neocolonial class conflict in Mexico. Neolithic agriculture makes an appearance in Jean-Loup Trassard's *Dormance* (2000) and the question of the "weed" and its value in Marie Nimier's *Le Palais des orties* (2020). The final chapter discusses the forest, whose definition can in many ways only be established in contrast with the domesticated spaces of the previous chapters, although the authors are attentive to the ways in which this is a false distinction, especially in the work of Canadian writers Bernard Assiniwi, Jocelyne Saucier, Christian Guay-Poliquin, Gabrielle Fiteau-Chiba, Audrée Wilhemmy, and Réunionnais writer Patrick Nottrot, as well as several novels by Guadeloupean Maryse Condé. The idea of the "forest" is broken down into the refuge, boundary, herbarium, reservoir, garden, and mixed environment, showing how the different spaces are far from mutually exclusive, and in fact form an interconnected "rhizome" as the authors explain in the introduction, an idea they adapt from Édouard Glissant (3).

The authors have taken on a delicate balancing act between literature and theory (philosophical, political, scientific) as well as that between plant- and human-centered perspectives. This difficulty is addressed in the book's introduction by explaining that the word "*imaginaire*" was chosen to describe a kind of liminal space or network of connections between humans and plants that undergoes the influence of both groups. This framing is largely successful, as is their stated aim of making a book accessible to various audiences (scientific, literary, casual readers) in its clear organization and prose, with persuasive readings of the text. The literary corpus chosen is very rich and shines a light on some lesser-known contemporary writers, particularly Canadian (including Indigenous voices), and this is a good resource for United States or European readers who may not be as familiar with these names. The only downside perhaps to the choice of works here is the disproportionate amount of space given to Le Clézio and the concentration in Antillean literature on the works of Confiant and Condé, whose works are not only older and widely known but also copiously analyzed in the literature, including from ecocritical points of view. A wider range of authors from Africa, the Indian Ocean, and Oceania would also enrich the analysis of botanical spaces found in this book, as would an exploration of other plant-dominated environments in literature such as, for example, wetlands and other aquatic biomes. But rather than characterizing these as lacks in this volume, which, after all, had limited space and does not claim to be encyclopedic, we can see this as an invitation to use the work here as a launching point for future systematic exploration of the plant world(s) in which we live.