

FREN 898: Studies in 20th/21st Century Literature
Oralité, témoignage, et la rencontre des voix
2:30-3:45 TR
Van Kelly

We will study poems, novels and plays where voice, voicing (collective or individual), orality, tone, timbre, rhythm, listening, witnessing, dialogue, and/or multi-voicedness are paramount and lead to the creation of a multilayered or multitrack acoustic world where mindsets and ethical dilemmas are orchestrated as much as they are narrated or “seen.” Emphasis will be on the play between what Julia Kristeva has called the “chora sémiotique” (the irrational fold or crease at the heart of language, the psyche, encounter, history), and how our writers try to craft an adequate, asymmetrical, syncopated map or partition to give it expression.

Guillevic, *Du domaine*

Modiano, *Voyage de nocces*

J-M G. Le Clézio, *Onitsha*

Wajdi Mouawad, *Incendies* (the play)

Chiekh Hamidou Kane, *L’aventure ambiguë*

Maryse Condé, *La traversée de la mangrove*

Poèmes: Apollinaire “Zone”; Cendrars, “Les Pâques à New York”; Valéry, “Le platane,” “Les pas”; Eluard, “L’égalité des sexes,” “Vivre”; Breton, “Aigrette,” “Tournesol,” “Sur la route de San Romano”; Char, “La Sorgue (chanson pour Yvonne),” “Violences,” “Vivre avec de tels hommes,” “Le martinet,” “Hommage et famine,” “Allégeance,” “Donnerbach Muhle,” “La Madeleine à la veilleuse,” “Le premier instant”; Desnos, “J’ai tant rêvé de toi”; Bonnefoy, “Qu’une place soit faite pour celui qui approche,” Césaire, “Ode à Guinée”; Senghor, “À New York”; Damas, “Black Label.”

Provisional Course Work: oral explication, take-home “midterm” exam, final paper