Most authors' works make loans from the creations of others. The borrowing or theft may be from legend, myth, the Bible, history or other literature. Whether we term such authors plagiarists or artists depends on how well they integrate what they have taken from their sources into what they are making. We call the successes "allusion" or "intertextuality." We may even call them great literature. Few aesthetic works fail to bring other work into the new mixture. Consideration of this combination will be an advanced course concentrating on allusion in major French novels and plays of French literature. While the emphasis will be on the meaning(s) which can be elicited from the works through intensive analysis, the seminar will consider allusion and related intertextualities—such as models, imitation, plagiarism, allegory, satire, parody, etc.—and endeavor to develop a "theory of allusion" that proves adequate for criticism of works employing the device.

**PREREQUISITE:** Graduate Standing.

**GRADING:** 50% class participation, 50% paper.

**REQUIRED TEXTS** (For novels or plays studied in class, students must use the editions on sale at the Union Book Store):

**PAPERS:** each seminarian will read an additional novel or play, chosen in conjunction with the professor, which will serve as the subject of a term paper of some 6000 words.

Recommended "additional" novels and plays: Balzac's *Pierrette* (plays on Bernardin de Saint Pierre's *Paul et Virginie*); Zola, *Germinal* (plays on book of Acts and history of the early Church); Gide, *Saïd* (plays on O.T. story of King Saul); *Thésée* (plays on various versions of the Theseus myth); Paul Claudel, *Partage de midi* (plays on Christ story); Georges Bernanos's *Journal d'un curé de campagne* (plays on New Testament Gospels); Camus, *L'Etranger* (plays on *Le Rouge et le noir* and the Christ story); Giraudoux, *Electre* (plays on Oedipus Rex); Jean Giono, *Que ma joie demeure* (plays on a number of myths and archetypes: Orion, Uranus, Sirius, Centaurs, the Mother, the Milky Way, and others), *Le Chant du monde* (plays especially on the myth of Dionysus but also has resonances of St. Anthony, St. Jerome, and other mythic, legendary, or historical personages), *Deux chevaliers de l'orage* (plays on a number of myths involving twins); Giraudoux, *La Guerre de Troie n'aura pas lieu*, *Amphitryon 38*; Anouilh, *La Répétition ou L'Amour puni* (plays on Marivaux's *La Double Inconstance*); Michel Butor, *L'Emploi du temps* (plays on Proust's *A la recherche du temps perdu*); Boris Vian, *L'Écume des jours* (plays on Sartre's *La Nausée*); Michel Tournier, *Vendredi ou les limbes du Pacifique* (plays on Defoe's *Robinson Crusoe*).
For novels studied outside of class, students may use any convenient text, whatever the edition, whether from the library, bookstores, or from another source, though for papers they are advised to use the best text.