WHO SPEAKS? EXPERIMENTS IN NARRATION, 1815 AND 1438

This class centers on the remarkable affordance of language known as free indirect discourse (FID), which occurs when deixis comes unstuck from enunciation and narration shifts its referential center from the situation of utterance (the norm for spoken language) to the coordinates of a focalized entity. Over the quarter, we’ll engage with but also depart from some of the primary ways that free indirect discourse has been pursued to date; our focus will not be primarily taxonomic (determining whether this or that “counts” as FID) or systematic (seeking to give generally valid accounts of FID), nor will we treat it as the exclusive provenance of the history of the novel. Instead, through close analysis of two radical experiments in English prose (Jane Austen’s Emma, published in 1815, and the Book of Margery Kempe, completed in 1438), we will seek to become expert in discourse analysis and the interpretation of FID and related phenomena, including deixis, voice, authority and authorship, genre, gender, character, other minds, the interface of orality and writing, and the periodization of literary style. We will be concerned broadly with the trans-individuality of language and its performed reinventions of subjectivity and relationality.

Most readings for the class fall into two types—scholarly (theoretical, literary-critical, and historical) and literary (our two primary sources, Austen’s Emma and the Book of Margery Kempe). Our class meetings are likewise divided between two types of meetings, one concerned with comprehending scholarly arguments and the other, with the close analysis of our primary literary texts. (Happily, writer Rachel Cohen’s visit to our class on April 24, and the chance to read excerpts from her forthcoming Austen Years, a work of literary criticism and memoir, will scramble our categories a little!)

For class meetings centered on scholarship: Do all the readings, and come to class with a sense of each text’s central arguments, its connections to others we’ve read, and at least one passage of interest from each text. We will be collectively generating an annotated bibliography, so if you have been assigned one of the day’s readings, complete your entry on the collective googledoc (http://tinyurl.com/y6qfnca) prior to class. I will also think of you as the person “expert” on this essay or book chapter.

For class meetings centered on literary reading: Re-read the entire assigned section closely. (I will presume this is a re-reading since I’ve asked you to read Emma prior to our first class and to read all of the Book of Margery Kempe in translation for our May 6 meeting.) By 5pm the day before class, email me a passage (3 to 8 sentences) drawn from the assigned section, of interest to you in light of the overarching questions of the class. In the email, send me both the passage’s page number in our edition AND ALSO copy-and-paste the passage from the online version of the text. In class, you will turn in a response paper on this passage (or another, if you change your mind). That’s your assignment for every “literary” class meeting (there are 7 over the quarter; you need to complete 6 responses)—to generate a response of no more than 2 pages, in which you closely analyze your selected passage, discuss its significance in light of some of the course’s ongoing questions and the literary work as a whole, and directly connect it to one or more of the scholarly readings. These responses are where you will be synthesizing theory and criticism; I think of them as the intellectual “meat&potatoes” of the course.
Texts
Available at the Seminary Co-op

Online:
Emma http://www.gutenberg.org/files/158/158-h/158-h.htm

The remainder of the readings will be available online, either on the course website or in publications that can be accessed electronically through the library catalogue.

Evaluation
30% Attendance, participation, passages emailed in advance, annotated-bibliography entry
30% 6 response papers (1-2pp), handed in for “literary” class-meetings
40% Final conference-style paper (~10pp), due Friday, June 14

I am committed to making our class an environment where we all feel welcome to speak, respond, and share ideas.

Schedule
(An asterisk indicates readings electronically accessible through the library catalogue; all others are on the course Canvas site or appear within the required printed books.)

WEEK ONE
4/1 Introduction

4/3 (scholarly)

Anne Banfield, excerpts from Unspeakable Sentences: Narration and Representation in the Language of Fiction, reprinted in Theory of the Novel, ed. McKeon, pp. 515-536. (Canvas)

WEEK TWO
4/8 (scholarly)

Monika Fludernik, The Fictions of Language and the Languages of Fiction: the linguistic representation of speech and consciousness (London: Routledge, 1993), Introduction (pp.1-23), Chapter 2 “Establishing the Object of Analysis” (pp.72-109), and excerpts from Chapter 7 “Language and Consciousness: Ann Banfield’s Unspeakable Sentences and Beyond” (pp.360-65, 379-95; note that entire chapter is available as pdf) (Canvas)


4/10 (literary)

Austen, Emma, Vol. 1 (pp.5-142)

Reminder: Please email me an excerpt of interest by 5pm the day before and bring your printed literary analysis (1-2pp) to class.

WEEK THREE
4/15 (scholarly)


D. A. Miller, Jane Austen , or the Secret of Style (Princeton Univ. Press, 2003), pp. 1-9 and 57-68. (Canvas)


4/17 (literary)

Austen, Emma, Vol. 2 (pp.143-291)

Reminder: Please email me an excerpt of interest by 5pm the day before and bring your printed literary analysis to class.

WEEK FOUR
4/22 (scholarly)


4/24

Rachel Cohen, excerpts from *Austen Years, a work of literary criticism and memoir*

WEEK FIVE
4/29 (scholarly)


5/1 (literary)

Austen, *Emma*, Vol. 3 (pp.293-453)

Reminder: Please email me an excerpt of interest by 5pm the day before and bring your printed literary analysis to class.

WEEK SIX
5/6

All of *The Book of Margery Kempe*, trans. Anthony Bale.


5/8 (literary)

*Book of Margery Kempe*, Proem and Book 1, Chaps. 1-30 (pp.17-84; trans. pp. 3-72)

Reminder: Please email me an excerpt of interest by 5pm the day before and bring your printed literary analysis to class.

WEEK SEVEN
5/13 (scholarly)

Michel de Certeau, “Mystic Speech,” in *Heterologies: Discourse on the Other* (Univ. of Minnesota Press, 1986), pp. 80-100 (notes, pp. 244-249). (Canvas)


5/15 (literary)
*Book of Margery Kempe*, Book 1, Chaps. 31-61 (pp. 84-148, trans. 72-137)

Reminder: Please email me an excerpt of interest by 5pm the day before and bring your printed literary analysis to class.

WEEK EIGHT
5/20 (scholarly)


5/22 (literary)
*Book of Margery Kempe*, Book 1, Chaps. 62-89 (pp. 148-206, trans. 137-197)

Reminder: Please email me an excerpt of interest by 5pm the day before and bring your printed literary analysis to class.

WEEK NINE
5/27 NO CLASS – Memorial Day

5/29 (scholarly)


WEEK TEN  
6/3 (scholarly)  *ABSTRACTS DUE, for final papers*  

(https://pi.lib.uchicago.edu/1001/cat/bib/199443)


6/5 (literary)  
   Book of Margery Kempe, Book 2 (pp.207-234, trans. 201-229)

   Reminder: Please email me an excerpt of interest by 5pm the day before and bring your printed literary analysis to class.