**FR6: Innovation and Upheaval:**

**Deformation and reformulation in the 20th and 21st centuries**

**A. Introductory material**

*The following are useful resources to get to grips with the essential literary, visual and cultural landmarks of the 20th and 21st centuries. They offer many excellent entries on* FR6 *authors/topics.*

Burgwinkle, Bill, Nicholas Hammond and Emma Wilson (eds.) *The Cambridge History of French Literature* (Cambridge University Press, 2011).

Forsdick, Charles and David Murphy (eds), *Francophone Postcolonial Studies: A Critical Introduction* (Routledge, 2003).

Hollier, Denis, *New History of French Literature* (Harvard UP, 1989).

Kritzman, Larry, *Columbia Encyclopedia of Modern French Thought* (Columbia, 2006).

Suleiman, Susan Rubin and Christie McDonald, *French Global* (Columbia, 2011).

Websites:

An excellent overview of key historical and cultural events: <http://www.port.ac.uk/special/france1815to2003/indexofinterviews/>

An excellent online Encyclopedia (directly accessible from a Cambridge IP address) with many relevant entries: <http://www.litencyc.com>

An immense collection of avant-garde films and more: <http://www.ubu.com/>

**B. Preparatory reading:**

*The following is a list of general but targeted introductions on the various aspects of the course, to explore before choosing the paper.*

Azérad, Hugues and Peter Collier, *Twentieth-Century French Poetry: A Critical Anthology* (CUP 2010) (includes commentaries on poems by Césaire, Apollinaire, etc).

Chapman, Herrick, *France’s Long Reconstruction: In Search of the Modern Republic* (Harvard University Press, 2018).

Corcoran, Patrick, *The Cambridge Introduction to Francophone Literature* (CUP, 2007).

Forsdick, Charles and David Murphy (eds), *Postcolonial Thought in the French-Speaking World* (Liverpool, 2009).

Gutting, Gary, *French Philosophy in the Twentieth Century* (Cambridge University Press, 2001).

Gay, Amandine, *Ouvrir la voix* (film, 2016)

Harrison, Nicholas, *Postcolonial Criticism* (Polity, 2003).

Hiddleston, Jane, *Understanding Postcolonialism* (Routledge, 2009).

—, *Decolonizing the Intellectual* (Liverpool, 2014).

James, Ian, *The New French Philosophy* (Polity, 2013).

Khalfa, Jean, *Poetics of the Antilles* (Peter Lang, 2017).

Mathews, Eric, *Twentieth-Century French Philosophy* (Oxford, 1996).

Milne, Lorna (ed.), *Postcolonial Violence, Culture and Identity in Francophone Africa and the Antilles* (Peter Lang, 2007).

Moore-Gilbert, Bart, *Postcolonial Theory* (Verso, 1997).

Niang, Mame-Fatou, *Identités françaises: Banlieues, féminités et universalisme* (Brill, 2019)

Noland, Carrie, *Voices of Negritude in Modernist Print: Aesthetic Subjectivity, Diaspora, and The Lyric Regime* (Columbia University Press, 2014).

Ross, Kristin, *Fast Cars, Clean Bodies: Decolonization and the Reordering of French Culture* (MIT, 1995).

Stora, Benjamin, and Gabriel Le Bomin, ‘La Guerre d’Algérie: La déchirure’: <https://www.youtube.com/watch?v=QPbLctFA_ro&feature=youtu.be>

Suleiman, Susan Rubin, *Subversive Intent: Gender, Politics, and the Avant-garde* (Harvard University Press, 1990).

Wilson, Emma, *French Cinema Since 1950: Personal Histories* (Duckworth, 1998).

Webber, Andrew, *The European Avant-Garde 1900-1940*, (Polity, 2005).

Young, Robert J.C., *Postcolonialism: An Historical Introduction* (Blackwell, 2001).

—, *Postcolonialism: A Very Short Introduction* (Routledge, 2003).

**C Secondary Reading per Topic**

**1. Making and unmaking forms**

Apollinaire:

Adamson, Walter, *Embattled Avant-Gardes* (Berkeley, 2007).

Bohn, Willard*, Apollinaire on the Edge: Modern Art, Popular Culture, and the Avant-garde* (Rodopi, 2010).

—, *Apollinaire and the International Avant-garde*, (State University of New York Press, 1997).

Harrow, Susan, *The Material, the Real, and the Fractured Self : Subjectivity and Representation from Rimbaud to Réda*, (University of Toronto Press, 2004).

Mathews, Timothy, *Reading Apollinaire: theories of poetic language* (Manchester University Press, 1987).

—, *Literature, Art and the Pursuit of Decay in Twentieth-century France*, (Cambridge University Press, 2000).

Websites:

<http://www.wiu.edu/Apollinaire/>

Listen to Apollinaire reading his own poems, and much more: <http://www.writing.upenn.edu/pennsound/>

Beckett:

Adorno, Theodor, ‘Trying to understand *Endgame*’, in *The Adorno Reader*, ed. Brian O'Connor (Blackwell, 2000), 319-352.

Bryden, Mary, *Samuel Beckett and the Idea of God* (Macmillan, 1998).

Critchley, Simon, *Very Little... Almost Nothing* (Routledge, 1997), 3rd section.

Davies, Paul, *Beckett and Eros: Death of Humanism* (Macmillan, 2000).

Pilling, John (ed), *The Cambridge Companion to Beckett* (CUP, 1994).

Uhlmann, Anthony, *Beckett and Poststructuralism*, (CUP, 1999).

— *Beckett and the Philosophical image* (CUP, 2006).

Buñuel and Dalí:

Adamowicz, Elsa, *Buñuel/Dalí: Un Chien andalou*, (IB Tauris, 2010).

Bürger, Peter, *Theory of the Avant-garde* (University of Minnesota Press, 1984).

Conley, Katherine, *Surrealism and its Others* (Yale French Studies, 2006).

Malt, Johanna, *Obscure Objects of Desire: Surrealism, Fetishism, and Politics* (Oxford University Press, 2004).

Short, Robert, *The Age of Gold: Surrealist Cinema* (Creation, 2003).

Williams, Linda, *Figures of Desire: A Theory and Analysis of Surrealist Film* (University of Illinois Press, 1981).

Dulac:

Flitterman-Lewis, Sandy, To Desire Differently : Feminism and the French Cinema (University of Illinois Press, 1990).

Gunning, Tom, ‘Light, Motion, Cinema!: The Heritage of Loïe Fuller and Germaine Dulac’, *Framework: The Journal of Cinema and Media* 46, no. 1 (2005): 106-29. <http://www.jstor.org/stable/41552430>.

Hayward, Susan, ‘Ahistory of French Cinema: 1895-1991 Pioneering Film-makers (Guy, Dulac, Varda) and Their Heritage’, *Paragraph* 15, no. 1 (1992): 19-37. <http://www.jstor.org/stable/43151733>.

Maule, Rosanna, and Catherine Russell, ‘Another Cinephilia: Women's Cinema in the 1920s’, *Framework: The Journal of Cinema and Media* 46, no. 1 (2005): 51-55. <http://www.jstor.org/stable/41552425>.

Williams, Tami, *Germaine Dulac : A Cinema of Sensations* (University of Illinois Press, 2014).

**2. Forming and deforming the self**

Cahun:

Cahun, Claude, and François Leperlier, *Ecrits* (J.M. Place, 2002).

Doy, Gen., *Claude Cahun: A Sensual Politics of Photography* (I.B. Tauris, 2007).

Downie, Louise, Claude Cahun, and Suzanne Malherbe, *Don't Kiss Me: The Art of Claude Cahun and Marcel Moore* (Tate/Jersey Heritage Trust, 2006).

Egger, Anne, *Claude Cahun, l'antimuse* (Les Hauts-Fonds, 2015).

Leperlier, François, and Claude Cahun, *Claude Cahun : L'exotisme intérieur* (Fayard, 2006).

Shaw, Jennifer, *Reading Claude Cahun's Disavowals* (Ashgate, 2017).

—, *Exist Otherwise: The Life and Works of Claude Cahun* (Reaktion, 2017).

Césaire:

Arnold, James, *Modernism and Negritude: The Poetry and Politics of Aimé Césaire* (Harvard University Press, 1981).

Césaire, Aimé, *Poésie, théâtre, essais et discours* (CNRS, 2014).

—, *The Complete Poetry of Aimé Césaire* (Wesleyan University Press, 2017).

Combe, Dominique, *Aimé Césaire, ‘Cahier d’un retour au pays natal’* (Presses Universitaires de France, 1993): [https://gallica.bnf.fr/ark:/12148/bpt6k4804668m/f7.image](https://gallica.bnf.fr/ark%3A/12148/bpt6k4804668m/f7.image)

Davis, Gregson, *Aimé Césaire* (Cambridge University Press, 2008).

Fonkoua, Romuald, *Césaire* (Perrin, 2013).

Khalfa, Jean, “Césaire volcanique”, *L'Esprit Créateur* 45.2 (2005): 52-61.

—, ‘Aimé Césaire, *Cahier d’un retour au pays natal*’, in Azérad, Hugues and Peter Collier (eds), *Twentieth-Century French Poetry: A Critical Anthology* (CUP 2010).

Hountondji, Victor, *Le ‘Cahier’ d’Aimé Césaire* (L’Harmattan, 1993).

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Maximin, Daniel, *Césaire, Frère-volcan* (Seuil, 2013).

Munro, Martin, *Shaping and Reshaping the Caribbean: The Work of Césaire and René Depestre* (MHRA, 2000).

Sartre, Jean-Paul, ‘Orphée noir’, in Léopold Sédar Senghor (ed), *Anthologie de la nouvelle poésie nègre et malgache de langue française* [1948] (Quadrige, 1997).

Suk, Jeannie, *Postcolonial Paradoxes in French Caribbean Writing: Césaire, Glissant, Condé* (Clarendon, 2001).

Ernaux:

Best, Francine, et al, *Annie Ernaux: Le temps et la mémoire* (Stock, 2014).

Day, Loraine, Writing Shame and Desire: The Work of Annie Ernaux (Peter Lang, 2007).

Ernaux, Annie, and Frédéric-Yves Jeannet, *L'Écriture comme un couteau* (Stock, 2003).

Ernaux, Annie, Pierre-Louis Fort, and Violaine Houdart-Merot, *Annie Ernaux: Un engagement d'écriture* (Sorbonne Nouvelle, Fiction/non-fiction 21, 2015).

Ernaux, Annie, and Michelle Porte, *Le Vrai Lieu: Entretiens avec Michelle Porte* (Gallimard, 2014).

Hugueny-Léger, Élise, *Annie Ernaux, une poétique de la transgression* (Peter Lang, 2009).

McIlvanney, Siobhán, *Annie Ernaux : The Return to Origins* (Liverpool University Press, 2001).

Thomas, Lyn, (1999). *Annie Ernaux : An Introduction to the Writer and her Audience* (Berg, 1999).

Resnais:

Anderst, Leah, ‘Cinematic Free Indirect Style: Represented Memory in "Hiroshima Mon Amour"’, *Narrative* 19, no. 3 (2011): 358-82. <http://www.jstor.org/stable/41289309>.

Carlier, Christophe, *Marguerite Duras, Alain Resnais: Hiroshima mon amour* (Presses Universitaires de France, 1994).

Martin, Christian, ‘Skin Deep: Bodies without Limits in "Hiroshima Mon Amour"’, *French Forum* 38, no. 1/2 (2013): 267-82. <http://www.jstor.org/stable/43954549>.

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Ungar, Steven, ‘Scenes in a Library: Alain Resnais and "Toute La Mémoire Du Monde"’, *SubStance* 41, no. 2 (2012): 58-78. <http://www.jstor.org/stable/23260791>.

Wilson, Emma, *Alain Resnais* (Manchester University Press, 2009).

**3. Philosophies of freedom**

Cixous:

Bergen, Véronique, *Hélène Cixous: La langue plus-que-vive* (Champion, 2017).

Blyth, Ian, and Susan Sellers, Hélène Cixous: Live Theory (Continuum, 2004).

Cixous, Hélène, et al, *‘Coming to writing’ and Other Essays* (Harvard University Press, 1991).

Cixous, Hélène, and Susan Sellers, *White ink: Interviews on Sex, Text and Politics* (Acumen, 2008).

Cixous, Hélène and Jeannet, Frédéric-Yves, *Encounters: Conversations on Life and Writing* (Polity, 2013).

Conley, Verena Andermatt, *Hélène Cixous: Writing the Feminine* (University of Nebraska Press, 1991).

Derrida, Jacques, *H.C. pour la vie, c'est à dire* (Galilée, 2002).

Shiach, Morag, *Hélène Cixous: A Politics of Writing* (Routledge, 1991).

Sellers, S*. Hélène Cixous: Authorship, Autobiography, and Love* (Polity, 1996).

Fanon:

Cherki, Alice, *Fanon: Portrait* (Seuil, 2000)

Fanon, Frantz, *Œuvres* (La découverte, 2011).

—, *Écrits sur l’aliénation et la liberté* (La découverte, 2017).

Gibson, Nigel, *Fanon: The Postcolonial Imagination* (Polity, 2003)

Gordon, Lewis R., *Fanon and the Crisis of European Man* (Routledge, 1995)

—, T. Denean Sharpley-Whiting, & Renée T. White (eds.), *Fanon: A Critical Reader* (Blackwell, 1996)

Jinadu, L. Adele, *Fanon: In Search of the African Revolution* (KPI, 1986)

Khalfa, Jean, ‘Relire Fanon’: <https://www.academia.edu/32406252/Relire_Fanon>

Macey, David, *Frantz Fanon: A Life* (Granta, 2000)

Marriott, David, *Whither Fanon? Studies in the Blackness of Being* (Stanford University Press, 2018).

Perinbaum, B. Marie, *Holy Violence: The Revolutionary Thought of Frantz Fanon* (Three Continents Press, 1982)

Sartre:

Arthur, Paige, *Unfinished Projects: Decolonization and the Philosophy of Jean-Paul Sartre* (Verso, 2010)

Butterfield, Elizabeth, *Sartre and Posthumanist Humanism* (Peter Lang, 2012).

Crowell, Steven (ed.), *The Cambridge Companion to Existentialism* (Cambridge University Press, 2012).

Flynn, Thomas, *Existentialism: A Very Short Introduction* (Oxford University Press, 2006).

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Kail, Michel, *Jean-Paul Sartre: Conscience et subjectivité* (Demopolis, 2018).

Myerson, George, Sartre’s *Existentialism and Humanism: A Beginner’s Guide* (Hodder & Stoughton, 2002).

Sartre, Jean-Paul, *Qu’est-ce que la subjectivité?*  (Les prairies ordinaires, 2018).

Scriven, Michael, *Jean-Paul Sartre: Politics and Culture in Postwar France* (Macmillan, 1999).

**4. 17 October 1961**

On the massacre:

Brunet, Jean-Paul, ‘Police Violence in Paris, October 1961: Historical Sources, Methods, and Conclusions’, *The Historical Journal,* 51:1 (2008), 195-204. [doi:10.1017/S0018246X07006632](file://localhost/doi/10.1017%3AS0018246X07006632).

Cole, Joshua, ‘Remembering the Battle of Paris: 17 October 1961 in French and Algerian Memory’, *French Politics, Culture & Society* 21:3 (2003): 21-50. <http://www.jstor.org/stable/42843303>.

Einaudi, Jean-Luc, Octobre 1961: Un massacre à Paris (Fayard, 2001).

Gordon, Daniel A., ‘World Reactions to the 1961 Paris Pogrom’, University of Sussex Journal of Contemporary History: [*http://www.sussex.ac.uk/history/documents/2.\_gordon\_world\_reactions\_to\_the\_1961\_paris\_pogrom.pd*](http://www.sussex.ac.uk/history/documents/2._gordon_world_reactions_to_the_1961_paris_pogrom.pdf)f

House, Jim, and Neil MacMaster, ‘Time to Move On: A Reply to Jean-Paul Brunet’, *The Historical Journal,* 51:1 (2008), 205-214. [doi:10.1017/S0018246X07006644](file://localhost/doi/10.1017%3AS0018246X07006644)

—, *Paris 1961: Algerians, State Terror, and Memory* (Oxford University Press, 2006).

LeCour Grandmaison, Olivier, *Le 17 octobre 1961: Un crime d'État à Paris* (La Dispute, 2001).

On the materials and their contexts:

Amine, Laila, *Postcolonial Paris: Fictions of Intimacy in the City of Light*, (University of Wisconsin Press, 2018), 156-64.

Blanchard, Emmanuel, ‘Le 17 Octobre 1961 en images’, *Vingtième Siècle. Revue D'histoire*, no. 120 (2013): 156-59. <http://www.jstor.org/stable/42773645>.

Brozgal, Lia, *Absent the Archive: Cultural Traces of a Massacre in Paris* (Liverpool University Press, 2020).

Cole, Joshua, ‘Entering History: The Memory of Police Violence in Paris, October 1961’, in Algeria & France, 1800–2000: Identity, Memory, Nostalgia, ed. by Patricia M. E. Lorcin (Syracuse University Press, 2006), 117–34.

Derderian, Richard L., ‘Algeria as a *lieu de memoire*: Ethnic Minority Memory and National Identity in Contemporary France’, *Radical History Review* 83 (2002): 28-43. <https://muse.jhu.edu/article/30243>.

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Higbee, Will, *Post-beur Cinema: North African Émigré and Maghrebi-French Filmmaking in France since 2000* (Edinburgh University Press, 2014).

Jones, Kathryn, ‘Franco-Algerian Sites of Memory: Leïla Sebbar's Journeys of Remembrance’, *Dalhousie French Studies* 93 (2010): 43-52. <http://www.jstor.org/stable/41705557>.

Lewis, Jonathan, *The Algerian War in French/Algerian Writing: Literary Sites of Memory* (Cardiff: University of Wales Press), ch. 3.

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Reid, Donald, ‘Didier Daeninckx: Raconteur of History’, *South Central Review* 27:1/2 (2010): 39-60. <http://www.jstor.org/stable/40645928>.

Rice, Alison, ‘Rehearsing October 17, 1961: The Role of Fiction in Remembering the Battle of Paris’, *L'Esprit Créateur*, 54:4 (2014), 90-102. *Project MUSE*, [doi:10.1353/esp.2014.0051](http://doi.org/10.1353/esp.2014.0051)

Ross, Kristin, ‘Parisian Noir’, *New Literary History* 41:1 (2010): 95-109. <http://www.jstor.org/stable/40666486>.

**5. Filming postcolonial cities**

Benyamina:

‘DIVINES: Du tournage à la consécration cannoise!’ (interviews & clips): <https://www.youtube.com/watch?v=S55kQ-deUYo>

Rose, Steve, ‘*Divines* Director Houda Benyamina: “It’s better to make a film than a bomb’ (interview): <https://www.theguardian.com/film/2016/nov/10/divines-director-houda-benyamina-its-better-to-make-a-film-than-a-bomb>

Diop:

Barlet, Olivier, ‘”C’est à nous de travailler sur nos propres complexes”: Entretien avec Alice Diop’, *Africultures*, 92-93:2 (2013), 206: <https://www.cairn.info/revue-africultures-2013-2-page-206.htm>

Diau, Claire, *Double Vague: Le nouveau souffle du cinéma français* (Vauvert, 2017)

Vermeersch, Laure, and Sébastien Dolidon, ‘Vers la tendresse: Entretien avec Alice Diop’, *Vacarme*, 76:3 (2016), 103: <https://www.cairn.info/revue-vacarme-2016-3-page-103.htm>

Sciamma:

Higbee, Will, ‘”Beyond Ethnicity” or a Return to Type?: Bande de filles/Girlhood and the Politics of Blackness in Contemporary French Cinema’, in Kleppinger K. & Reeck L. (eds.), *Post-Migratory Cultures in Postcolonial France* (Liverpool University Press, 2018), 166-182. <http://www.jstor.org/stable/j.ctv3hvc45.14>.

McNeill, Isabelle, ‘“Shine Bright Like a Diamond”: Music, Performance and Digitextuality in Céline Sciamma’s *Bande de filles* (2014)’, *Studies in French Cinema*, 18:4 (2018), 326-340, doi: [10.1080/14715880.2017.1345187](https://doi.org/10.1080/14715880.2017.1345187)

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Barchiesi, Franco, ‘Globalization on Trial’, *New Labor Forum* 16:3/4 (2007): 183-86. <http://www.jstor.org/stable/40342730>.

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Olaniyan, Tejumola, ‘Of Rations and Rationalities: The World Bank, African Hunger, and Abderrahmane Sissako's Bamako’, *The Global South* 2, no. 2 (2008): 130-38. <http://www.jstor.org/stable/40339263>.

**6. Récits contemporains**

Chamoiseau:

Chamoiseau, Patrick, *Écrire en pays dominé* (Gallimard, 1997).

Chancé, Dominique, *Chamoiseau: Écrivain postcolonial et baroque* (Champion, 2010).

Constant, Isabelle, *Le Robinson antillais: De Daniel Defoe à Patrick Chamoiseau* (L’Harmattan, 2015).

McCusker, Maeve, *Patrick Chamoiseau* (Liverpool University Press, 2007)

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Kassab-Charfi, S, *Chamoiseau* (Gallimard, 2012)

Knepper, Wendy, *Chamoiseau* (Mississippi, 2013)

Devi:

Damlé, Amaleena, *The Becoming of the Body: Contemporary Women's Writing in French* (Edinburgh University Press, 2014).

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Kistnareddy, Ashwiny, *Locating Hybridity: Creole, Identities and Body Politics in the Novels of Ananda Devi* (Peter Lang, 2015).

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Djebar:

Calle-Gruber, Mireille*, Assia Djébar ou la résistance de l’écriture* (Maisonneuve et Larose, 2001)

Clerc, Jeanne-Marie, *Assia Djebar: Écrire, transgresser, résister* (L'Harmattan, 1997).

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Murray, Jenny, *Remembering the (Post)colonial Self: Memory and Identity in the Novels of Assia Djebar* (Peter Lang, 2008)

Ringrose, Priscilla, *Assia Djebar: In Dialogue with Feminisms* (Rodopi, 2006).

Houellebecq:

Crowley, Martin, ‘Low Resistance’, in Sara Crangle and Peter Nicholls (eds), *On Bathos : Literature, Art, Music* (Continuum, 2010), 148-64

— & Victoria Best, *The New Pornographies: Explicit Sex in Recent French Fiction and Film* (Manchester University Press, 2007), 180-21

Cruickshank, Ruth, ‘*Fin de millénaire’ French Fiction: The Aesthetics of Crisis* (OUP, 2009), 114-67.

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Novak-Lechevalier, Agathe, *Michel Houellebecq et l’art de la consolation* (Stock, 2018).

**7. Lyrical relations, poetic worlds**

Glissant:

Glissant, Édouard, and Lise Gauvin, *L’Imaginaire des langues: Entretiens avec Lise Gauvin* (1991-2009) (Gallimard, 2010).

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Norvat, Manuel, *Le Chant du divers: Introduction à la philopoétique d'Édouard Glissant* (L’Harmattan, 2015).

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Azérad, Hugues, et al, *Chantiers du poème: Prémisses et pratiques de la création poétique moderne et contemporaine* (Peter Lang, 2012).

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Collot, Michel, *Francis Ponge: Entre mots et choses* (Champ Vallon, 1991).

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