

DEAR DEAR DEAR FELLOW STUDENT & READER

1 Deep down Louisiana close to New Orleans
Way back up in the woods among the evergreens
There stood a log cabin made of earth and wood
Where lived a country boy named Johnny B. Goode
Who never ever learned to read¹ or write so well
But he could play the guitar just like a ringing a bell

Go go, Go Johnny go – Go (x4), Johnny B. Goode

2 He used to carry his guitar in a gunny sack
Go sit beneath the tree by the railroad track
3 Oh, the engineers² would see him sitting in the shade
Strumming with the rhythm³ that the drivers made
People passing by they would stop and say
Oh my that little country boy could play

Go go, Go Johnny go – Go (x4), Johnny B. Goode

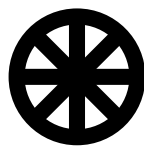
4 His mother told him “Someday you will be a man,
And you will be the leader of a big old band.
Many people coming from miles around
To hear you play⁴ your music when the sun go down
5 Maybe someday your name will be in lights⁵
Saying Johnny B. Goode tonight.”

Go go, Go Johnny go – Go (x4), Go Johnny B. Goode

LAURE & OR
EVELEEN
& OR JULES

DEAR DEAR DEAR FELLOW STUDENT & READER

- 1 — *Le Lecteur / Collectif*,
Nathalie Piégay-Gros
- 2 — “The Extasy of Influence:
A Plagiarism”, Jonathan Lethem
- 3 — *Composition n° 1*,
Marc Saporta
- 4 — *Fahrenheit 451 — plagiarism*,
Stéphanie Vilayphiou
- 5 — “The Death of the Author”,
Roland Barthes



LAURE & OR
EVELEEN
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I. FREEDOM OR RESTRAINT OF THE READER?

- Sartre: Controlled freedom of the reader
- Jauss: The construction of the expectation's horizon
- Eco: The reader, the tale and the possible meanings
- Bellemin-Noël: Romance on the groundwork of the text
- Barthes: The impossible theory of reading
- Blanchot: The reader and the force of affirmation
- Charles: The reader's role, the uncertainty of reading
- Bonnefoy: "Looking up from one's book"
- Certeau: The social constraints fo reading
- Bourdieu: The utopia of pure reading

II. PORTRAIT OF THE CHARACTER AS A READER

- Dante: The book's power
- Cervantès: Life as a novel
- Flaubert: A more sentimental than artist reader
- Balzac: The reader and his lunacy
- Stendhal: The forbidden reading
- Flaubert: The farce of erudition
- Huysmans: The fantastic library of des Esseintes

I haven't read all the texts but those I read are fantastic. I can't resist sharing the summary with you, it should make you really want to read it! In my opinion it's the most interesting book on the position of the reader.

III. THE GENESIS OF READING

- Proust: Reading out loud
- Sartre: The learning of alterity
- Benjamin: The genesis of art and signs of destiny

IV. THE NARRATEE'S STAGING

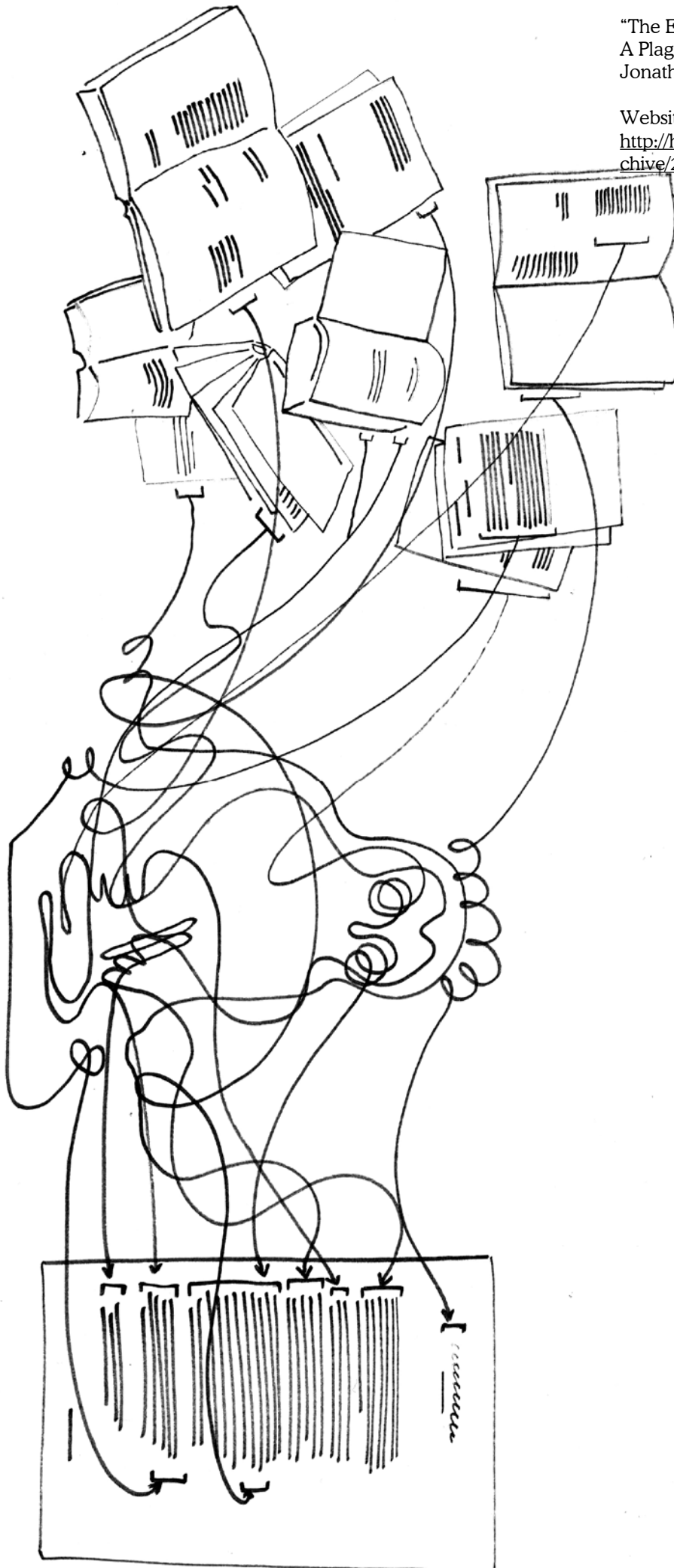
- Diderot: The dialogue with the narratee
- Balzac: The sensitive reader and worldly rumors
- Prévost: The reader and the trying out of morality's principles
- Rousseau: Inventing a new novel reader
- Baudelaire: "-Hypocrite reader, - to me alike, - my brother!"

V. THE READER'S WISDOM

- Sénèque: Read little to read well
- Saint Augustin: The spiritual experience of the reader
- Montaigne: Read and re-read freely
- Rousseau: Émile, a non-reader?
- Valéry: Poetry reader, novel reader
- Gracq: The continuity of reading
- Perec: The secret conditions of reading
- Proust: Joys and loneliness of the reader

"The Extasy of Influence:
A Plagiarism",
Jonathan Lethem

Website, ± 10 pages:
<http://harpers.org/archive/2007/02/0081387>



Marc Saporta breaks down the constraints linked to the book's materiality, reading habits, and hence of a text's production. The work presents itself as a folder containing 150 independent novel modules. The reader is the one who "binds" the text together. It's a programmed combinatorial text, meaning that the elements of the story are defined by the author; only then misses their reunion, which is the reader's responsibility. The author of the programmed text doesn't control everything, he gives up a good share of what so far seemed to be an essential part of his function: mastering the result-text.



The reader is requested to shuffle these pages like a deck of cards. To cut it, if he wishes so, with his left hand, like a fortune-teller would. The order in which the sheets end up will orientate the destiny of X. Of the order in which the circumstances follow each other depends the good or bad ending of the story. One's life is composed of multiple elements. But the number of possible compositions is infinite.

Fahrenheit 451¹ — The temperature at which² book paper³ catches fire, and burns⁴ . . .

[A script that searched
Google Books for all the
sentences in Ray Bradbury's
Fahrenheit 451.]

- 1 *François Truffaut* by François Truffaut, Ronald Bergan
- 2 *Prize Essays and Transactions of the Highland Society of Scotland*
by Henry Mackenzie, Highland Society of Scotland
- 3 *Getting it Printed* by Eric Kenly, Mark Beach
- 4 *Railway locomotives and cars*

in his short novel *Sarrasine*, Balzac describes a transvestite: "This was the Woman, with her sudden fears, her gratuitous fantasies, [...] and her delightful subtlety of feelings."

Who speaks this way?

- the novel's main character? - Balzac as an individual? - the author Balzac? - universal wisdom? - romanticist psychology?

Impossible to know because writing is destruction of all voice, of all origin.

Happens when a fact is told, not to act directly on reality anymore (express symbol)
→ mediated by shaman/teller: performer in ethnographic societies but not genius

The Author is a modern figure — individual, person granted the greatest importance
Explanation of the work through the Author, as if he gave a confidence through it.

Authors who attacked the Author's empire:

Mallarmé
~~Melange~~

Language speaks, not the author. Through impersonality, the language 'performs', not "I" → his poetry

Valéry

"light" version of Mallarmé's theory, described literature's verbal condition.

Proust

Even though his analysis seems psychological, he changed the relationship between the writer & his characters by making the narrator not he who saw & experienced, or even be who writes, but he who will write: the novel's young man wants to write but can't, he manages as the novel ends → Radical shift: He didn't made a novel out of his life but his life an oeuvre for which the novel acted as a model.

Surrealism

[light skepticism?] Recommendation to violate expected meanings, make hand write what the head ignores, writing between different people

Linguistic

Showed that utterance doesn't need to be filled by persons to function

The Author is never anything more than he who writes.

The absence of the Author utterly transforms the modern text

• BECAUSE: To write is no longer an operation of recording, observing, representing but a performative.

→ if we believe in the Author, he pre-exist the book: thinks, suffers, lives for it.
→ the modern writer (scriptor) is born simultaneously with his text — there is no other time than that of the utterance, and every text is eternally written here and now.

The modern writer can't think anymore that his hand is too slow for his thought or passion, no gap to accentuate by elaborating his form

• BUT: His hand, detached from any voice, traces a field without any origin than language itself → (the very thing which ceaselessly questions any origin.)

A text is composed of various kinds of writing, none of which is original, it's a tissue of citations. (all is always a tissue of signs → an infinitely remote imitation)

Once the Author is gone, decipher a text is useless (= the Critic)
= Giving it an author & a final meaning, closing the writing
Writing refuses to assign to the text a secret (it's ultimate meaning)
It liberates a counter-theological, "properly revolutionary", for to refuse to assign a final meaning to his text is finally to refuse God's law.
"THE BIRTH OF THE READER MUST BE RANSOMED BY THE DEATH OF THE AUTHOR"

Balzac: the true locus of writing is reading
In Greek tragedy, words have double sense & each character understands them unilaterally → the spectator is the one to hear each word in its duplicity
Reader he who collects & unites the multiplicity of writings with in a text
It's the only place where all quotes of writing is made = the destination of writing.