Index

Published by

Lachman, Kathryn.
Borrowed Forms: The Music and Ethics of Transnational Fiction.
Liverpool University Press, 2014.
Project MUSE.  muse.jhu.edu/book/72665.

⇒ For additional information about this book
https://muse.jhu.edu/book/72665
Index

Abani, Chris, 28; *GraceLand*, 140–42
Abbate, Carolyn, 124, 127, 152n19, 173n37
Abraham, Kyle, *Pavement*, 28
Adichie, Chimamanda, 28; *Purple Hibiscus*, 142
Adler, Laure, 83
Adorno, Theodor, 125, 135, 157n18
aesthetics: of difference, 5; and musical form in literature, 1, 5, 12, 144
African American authors, 14
African languages, 19, 131, 139
African writers and literature, 30–31, 35
Agawu, Kofi, 65, 173n35
*Aida* (opera), 128
Algeria: Alsace in relation to, 61, 72–73, 80–81; and Antigone myth, 83–84, 86; civil war in, 68–69, 83, 160n46, 160n48; Djebar and, 66, 68–69, 72–73, 75, 79; in Djebar’s *Les nuits de Strasbourg*, 26, 61, 70–74, 80–81; French relations with, 60, 69, 84–86; and postcolonialism, 16; and war for independence, 60, 84–85
Al-Nakib, Mai, 21, 87, 149n23, 154n5
Alsace, 26, 61, 72–73, 80–81
alterity: Caribbean literature and, 43; Coetzee and, 118–19; Condé and, 42; opera and, 21. See also marginality
Anderson, Benedict, 13
animals and animal rights, 127–28
Antigone, 26, 71, 74–75, 83–87
Antillanité, 44, 47
Apter, Emily, 43, 47
Arabian Nights [*Mille et une nuits*], 70, 118
Arac, Jonathan, 66
aria da capo form, 99–100
Arroyas, Frédérique, 91, 168n40
Ashcroft, Bill, 46
Attali, Jacques, 20
Attridge, Derek, 115, 118, 126
Atwell, David, 115
Austen, Jane, 66
Austin, J. L., 101
authenticity: in Huston’s *Les
borrowed forms

variations Goldberg, 93; music and, 129; in transnational fiction, 15–16
authority, performance in relation to, 27
authorship: contemporary
conceptions of, 41, 109, 112; in Huston’s Les variations Goldberg, 93; in music, 108–9; and speaking for others, 43, 57, 75, 114; voice and, 41–45, 50

Bach, Johann Sebastian, 11, 40, 97, 116, 120–22, 156n10; chorales, 64; Goldberg Variations, 27, 89, 92, 98–100, 108, 111–12, 116, 139, 163n16, 166n31; Musical Offering, 2–5, 139; The Well-Tempered Clavier, 121–22

Baker, Houston, Jr., 36

Bakhtin, Mikhail, 34–39; on authorship, 41; and the chronotope, 13–14; and dialogism, 54; on language, 147n4; and music, 20; the novel as defined by, 42; and polyphony, 25, 29–30, 34, 36, 39, 45, 46, 48, 56, 62, 151n9, 156n10; Said and, 62, 155n8; and voice, 8, 147n7

Ball, David and Nicole, 30

Banfield, Ann, 8

Barenboim, Daniel, 10–11

Barnard, Rita, 115

Barthes, Roland, 12, 20, 41, 89–91, 112, 161n4, 161n5, 165n27, 166n28; “The Death of the Author,” 27, 109

Bartók, Bela, 68

Bauchau, Henry, 83–84; Le cri d’Antigone [Antigone’s Scream], 86

Bazzana, Kenneth, 111

Becker, Florian, 111

Beckett, Samuel, 11, 13, 21, 22, 89, 115, 122, 126, 148n12, 162n13; Watt, 116, 122

Beethoven, Ludwig van, 65, 67, 98, 116, 157n18

Bénichou, Geraldine, 86–87

Benítez-Rojo, Antonio, 6, 36, 97, 145

Benson, Stephen, 21, 22, 36, 39

Bernabé, Jean, 31

Bhabha, Homi, 36

Biber, Heinrich, Resurrection Sonata, 103–4, 168n40

bilingualism, 104–5, 162n9

Blanchot, Maurice, 125, 133–35

body, the: in Coetzee’s work, 126; Gould and, 102, 107; of women in Djebar’s Les nuits de Strasbourg, 74

Bonat, Magali, 87

Borges, Jorge Luis, 55

Boulez, Pierre, 64

Breytenbach, Breyten, 124

Brink, André, 124

British fiction, music in, 20

Broch, Hermann, The Sleepwalkers, 25, 39–40

Burgess, Anthony, 21

Burke, Edmund, 95

Bushnell, Cameron Fae, 21, 22

Butler, Judith, 101

Byron, Lord, 113, 115–17, 126–27, 169n5

Calle-Gruber, Mireille, 82

Calvino, Italo, 3

Camus, Albert, 66

canons, artistic. See classics and the canon

Canons, artistic. See classics and the canon
Caribbean writers and literature:
- characteristics of, 33; concept of polyphony applied to, 30–31, 35;
- Condé and, 33–34, 57; interpretations of, 33–34; metaphors in, 51;
- role and responsibility of, 42–43, 47–52

Carpentier, Alejo, *Concierto barroco*, 143–46

Cazenave, Odile, 30–31

Célérer, Patricia, 30–31

Césaire, Aimé, 43, 51, 57

Chamoiseau, Patrick, 30, 31, 46–52, 57, 153n29; *Solibo magnifique*, 48–51

Char, René, “L’amante” (“The Lover”), 79

chiasmus, 73

Christianity, 64

chronotope, 13–14, 36

circularity, in a novel’s structure, 32, 47–48, 100

Cixous, Hélène, 22

Clark, VèVè, 43

class, 8–9

classical music: collaboration in, 109; as comic, 125; conventions governing performance and reception of, 94; hierarchical structures of, 64–65; non-Western music compared to, 65, 97–98; Said and, 11; transnational authors and, 11–12. See also Baroque music and art

classics and the canon: canon formation, 61, 122; Coetzee on, 121–22; contrapuntal challenges to, 26, 61–62, 65–66, 76–77, 83–84, 87; major and minor works, 61, 105; margins of, 65

Clément, Catherine, 127

Clingman, Stephen, 13

clones, 3


Cohen, Robin, 9

colonialism: and language, 16–19; Said’s counterpoint approach to, 66; theory and, 33; Western European culture and, 12

Columbia Records, 108

Columbus, Christopher, 137

comedy, 124–25

concerto form, 144–45

Condé, Mamadou, 32

Condé, Maryse, 5, 29; and agency, representation, and voice, 138; characteristics of writing of, 34, 44; critical responses to, 16, 30, 34–35, 41, 45, 52–55, 57–58, 150n6; *Desirada*, 11; and francophonie, 16–18; on French language, 18; *Hérémakhonon*, 32; *Histoire de la femme cannibale* [Story of the
cannibal woman], 41–42, 115, 142, 169n4; on interpretations literature and her work, 33–34, 41–42; life and work of, 32–33; and music, 10–12; Rousseau as influence on, 23; Ségou, 32; transnationalism of, 9–10, 15, 33, 138–39; Traversée de la mangrove [Crossing the Mangrove], 12, 25–26, 31–35, 38, 44–58, 105, 138–39, 150n5, 150n6; Victoire, les saveurs et le mots, 11; La vie sans fards, 32; La vie scélérate, 11, 50; on writing, 18–19, 42–43
Cone, Edward, 41, 152n19, 166n30
Confiant, Raphaël, 31
Conrad, Joseph, 66
contrary motion, 73
Cortázar, Julio: “Clone,” 2–6, 139, 142–43; Rayuela (Hopscotch), 4
counterpoint, 1, 59–88; of Bach’s Goldberg Variations, 108; of Bach’s Musical Offering, 4; Coetzee’s Disgrace and, 133; as critical strategy, 61–62, 66, 88, 140; cultural and historical context for, 64; democracy and, 63–64; Djebar and, 60, 66–68, 83–84; in Djebar’s Les nuits de Strasbourg, 26, 61, 70–89; ethics and, 64, 88; features and characteristics of, 63; Gould and, 92, 108; horizontal and vertical dimensions of, 156n14; Huston and, 92; limits of, 70; as literary metaphor, 21; musical experience of, 87; political associations of, 63–66, 87; polyphony compared to, 26, 62–64, 152n16; Said and, 26, 59–66, 87–88, 140; uses of term, 155n9; voice and, 64
Crenshaw, Kimberlé, 140, 154n3
 créolité, 31, 44, 47, 49–50, 52, 153n27, 153n33
creolization, 49–50
criticism and critical theory: concept of voice in, 8; counterpoint as strategy for, 61–62, 66, 88, 140; ethics of, 8; and music, 5–6, 10–11, 20–22, 35
Crosta, Suzanne, 35, 54, 55, 150n6
da capo form, 99–100
Dana, Catherine, 83, 84
deconstruction, 8, 147n7
De Groot, Rokus, 65–66
Delanoë, Bertrand, 84
Deleuze, Gilles, 6, 7, 15, 20, 36, 59, 105
De Man, Paul, 8, 147n6
democracy and democratic properties:
of counterpoint, 63–64; Derrida on, 63; Internet and, 157n19; of music, 20, 24–25; of polyphony, 36, 157n19; of recorded vs. live performances, 27, 107–8
Derrida, Jacques: on Antigone, 71, 85–86; De la grammatologie, 8; De l’hospitalité, 26, 61, 84–86; on democracy, 63; on linguistics, 46; on speech/orality, 8, 19, 23; and voice, 37
deterritorialization, 105
dialogism, 54
difference: aesthetics of, 5; cloning and, 4; ethics of, 5; the novel as means of expressing, 1, 134; speech/voice and, 8
Diome, Fatou, 28; Le ventre de l’Atlantique, 142
Disgrace (film), 11, 170n9
Djebar, Assia, 5; and agency, representation, and voice, 138; and Algeria, 66, 68–69, 72–73, 75, 79;
Algerian Quartet, 13–14, 73–74; L'amour, la fantasia [Fantasia: An Algerian Cavalcade], 10, 67, 73, 77, 84, 116, 149n17, 157n18; and Antigone myth, 83; Le blanc de l'Algérie [Algerian White], 68–69, 72–73; contrapuntal approach of, 60, 66–68, 83–84; critical responses to, 16, 66, 68, 79; La Disparition de la langue française [The Disappearance of the French Language], 68; “La femme en morceaux,” 82; La femme sans sépulture, 82; Femmes d'Alger dans leur appartement (Women of Algiers in Their Apartment), 68, 75; and francophonie, 16–18; Les impatients (The Impatient Ones), 79; life and work of, 60, 156n15, 157n21, 159n34; Loin de Médine [Far from Medina], 10, 68; and music, 10, 12, 22, 67; musical references in the work of, 67–68; La Nouba des femmes du Mont Chenoua [Nouba of the Women of Mount Chenoua], 67–68; Les nuits de Strasbourg, 12, 26, 61, 69–89, 138–39; Nulle part dans la maison de mon père [No Place in My Father’s House], 67, 74, 157n21; Ombre sultane, 74; and opera, 68; Oran, langue morte [The Tongue’s Blood Does Not Run Dry], 69; origins of pseudonym, 74–75; and polyphony, 68; La soif [The Mischief], 79; transnationalism of, 9–10, 15, 138–39; Vaste est la Prison [So Vast the Prison], 67, 68, 74; on writing, 19

D'Ors, Eugenio, 5, 15
Dostoevsky, Fyodor, 25, 29, 45; Demons, 25, 39
Duras, Marguerite, 162n13
Durrant, Sam, 115, 119

early music movement, 91, 93, 101, 107, 163n15
Ebron, Paulla, 156n13
Eco, Umberto, 150n5
écriture féminine, 167n39
Eichelberger, Freddy, 92
Ekelöf, Gunnar, 83–84
ekphrasis, 154n5
Elliot, T. S., 121
emancipatory properties: of music, 20, 24–25; of polyphony, 36
Emerson, Caryl, 35, 54
empathy, 129–30
English language, 19, 27, 104–5, 115, 117, 130, 138–39
Enlightenment, 64
entanglement, theory of, 140, 154, 155n3
epigraphs, 76–77
Erlam, Rosemary, 54
ethics and responsibility: animal rights, 127–28; call to responsibility, 127; of Caribbean writers and literature, 42–43, 57; counterpoint and, 64, 88; of criticism, 8; of difference, 5; Djebbar’s Les nuits de Strasbourg and, 60; Gould and, 107–9; of historians, 75; of intellectuals and artists, 82, 135; and musical form in literature, 1, 5; polyphony and, 30; speaking for others, 7, 43, 57, 75, 114, 117–18, 127, 159n35; and voice, 42
ethnomusicology, 65, 68
Fanon, Frantz, 74
fantasias, 67
Farrokhzad, Forough, 77
Faulkner, William, 128
feminist music criticism, 127
fiction, and subjectivity, 128–29
Fish, Stanley, 125
FLN. See National Liberation Front
Foucault, Michel, 41, 112
France, Algerian relations with, 60, 69, 84–86
Franck, César, 116
francographie, 17
francophone studies, 16–18, 32
francophonie, 16–18, 90
Frederick the Great, 4
French language, 16–18, 80, 89–90, 104–5, 115, 162n10
Frescobaldi, Girolamo, 92
Freud, Sigmund, 126
fugue (music), 106–7
Fulton, Dawn, 54, 150n6
Gaoua, Salah, 87
Gary, Romain, 162n13
Gates, Henry Louis, Jr., 36
Genette, Gérard, 76
Gesamtkunstwerk, 20
Gesualdo, Carlo, 2–3, 5
Gide, André, 133
Gikandi, Simon, 12, 149n26
Gilroy, Paul, 14, 20
Giuccioli, Teresa, 117, 126–28
Glass, Philip, 11
Glissant, Edouard, 6, 12, 30, 33, 36, 43, 47, 51, 57, 66
Gluck, Christoph Willibald, 99
Godard, Michel, 92
Gordimer, Nadine, 16, 119, 124
Gould, Glenn, 27, 89, 91–92, 101–2,
107–10, 112, 140, 163n16; The Idea of North, 92
Griffiths, Gareth, 46
Guantanamo detention center, 123
Guattari, Félix, 7, 36, 105
Guëne, Faiza, 86
Hall, Stuart, 36
harmony, Rousseau on, 24
Harris, Wilson, 6
Hartman, Geoffrey, 123
Haydn, Joseph, 97
Heidegger, Martin, 37
Héloïse, 77
Hernández, Paola S., 111
Herrade de Landsberg, Abbess, Le Jardin des délices [The Garden of Delights], 80
heteroglossia, 36
Hirschkopf, Ken, 36–37
historians, responsibility of, 75, 159n35
history, Djebar’s Les nuits de Strasbourg and, 82–83
Hitchcock, Peter, 13–14, 36
Huggan, Graham, 115
Hugo, Victor, 78
Huntington, Julie, 21
Hurston, Zora Neale, Their Eyes Were Watching God, 36
Huston, Nancy, 5; and agency, representation, and voice, 138; critical responses to, 91; Dolce agonia, 102, 105–6; and francophonie, 16–18; Infrarouge/Infrared, 162n6; Instruments des ténèbres/Instruments of Darkness, 102, 103–5, 165n27, 168n44; and language, 16, 89–90, 93, 104–5, 162n9, 162n10, 168n44; Les lettres parisiennes, 90; life and work of, 89–90, 162n7, 162n12, 162n13, 163n17; Lignes de
faille/Fault Lines, 106–7; Mark of the Angel, 102; and music, 10–12, 91, 96, 102–7, 110, 162n5; Nord perdu, 162n5; Pérégrinations Goldberg [Goldberg Wanderings], 11, 92, 101; Plainsong/Cantique des plains, 102, 162n6; Prodigie/Prodigy, 102; Rousseau as influence on, 23; transnationalism of, 9–10, 15, 138–39; Les variations Goldberg [The Goldberg Variations], 11, 12, 27, 57, 89, 91–103, 105, 107, 116, 138–40; Virevolte, 105

Huxley, Aldous, 21; Point Counterpoint, 147n2
hybridity, 36

ideology: music and, 20–21; of the nation, 138; polyphony and, 45
Internet, and democracy, 157n19
intersectionality, 140
intransigence, 74–76
invention (music), 100
Iraq War (2004), 78
Irele, F. Abiola, 43
Islamism, 68–69, 160n46
Israel, 59–60, 63, 87–88

Jakobson, Roman, 46
James, C. L. R., 10
James, David, 9
jazz, 11, 12 14, 137, 144, 145, 173n1
Jolly, Rosemary, 115
Judkins, Jennifer, 30

Kalthoum, Umm, 65, 97–98
Kassabian, Anahid, 142
Kassav, 11, 148n8
Kateb Yacine, Nedjma, 69
Kelly, Thomas Forrest, 163n15
Kemedjio, Cilas, 34
Khatibi, Abdelkebir, 22
Koehne, Graeme, 11
Kramer, Lawrence, 21
Krauss, Nicole, The History of Love, 57, 58, 168n45
Kristeva, Julia, 45
Kundera, Milan, 20, 25, 29, 38–40, 56–57, 151n14; L’art du roman (The Art of the Novel), 38

Lacoue-Labarthe, Philippe, 131–32
Ladysmith Black Mambazo, 141
Lamming, George, 137
language: Bakhtin on, 147n4; bilingualism, 104–5, 162n9; colonialism/postcolonialism and, 16–19; multilingualism, 138; music in relation to, 129–30; Rousseau on origins and purpose of, 129–30; voice and, 130; word and music studies, 20–23. See also African languages; English language; French language
Leiris, Michel, 22
Le Lionnais, François, 147n3
Leppert, Richard, 124
The Letters of Abélard and Héloïse, 80
Lévi-Strauss, Claude, 22
Lionnet, Françoise, 16, 66, 68, 148n15, 154n3
listeners, role of, 109–10
literary criticism. See criticism and critical theory
Lopes, Henri, 137
lyricism, 131–33

Madame Butterfly (opera), 127
Mahler, Gustav, Seventh Symphony, 64
Mann, Thomas, Doktor Faustus, 20, 116
Marais, Mike, 115
marginality, 9, 26, 124. See also alterity
Marley, Bob, 140
Matthews, Harry, 3
Maximin, Daniel, 14, 30
melody, Rousseau on, 24
Mendelssohn, Felix, 122
Merrill, James, “Lost in Translation,” 80
Meschonnic, Henri, 54
Messiaen, Olivier, 65
Meudal, Gérard, 30
Michelet, Jules, 75, 159n35
Miller, Christopher, 17, 45
minorization, 61, 105
mise-en-abyme, 118
Le Monde (newspaper), 17
monophony, 65
Morrison, Anthea, 52
Morrison, Toni, Jazz, 14
Mortimer, Mildred, 154n5
Moudileno, Lydie, 33
multidirectional memory, 60, 66, 140, 155n3
multilingualism, 138, 147n4
Murdoch, H. Adlai, 30–31, 35
music: amateur performance of, 110, 166n28; authorship in, 41, 108–9; in British fiction, 20; critical theory and, 10–11, 20–22, 35; forms and structures of, used in literature, 1–5, 27; and gender, 167n39; Jakobson’s use of, 46; language in relation to, 129–30; non-Western, 65; in the novel, 20; performance and reception of, 93–96, 107–11; political associations of, 20–21, 24–25, 139; and presence, 95, 134; Rousseau and, 23–24, 131; thematic use of, in literature, 2, 5; translation compared to performance of, 96; transnational fiction and, 9–15, 137–46; and transnationalism, 14, 137; as universal language, 20, 131–32; word and music studies, 20–23. See also Baroque music and art; classical music
musico-literary criticism, 21–22
national identity, 137–38
National Liberation Front (FLN), 68, 160n46
Négritude, 44
neo-colonialism, 17
Nesbitt, Nick, 14
New Novelists, 91. See also nouveau roman
non-Western music, 65
North-South comparison, 23–24
nouveau roman, 27, 45. See also New Novelists
novel, the: characteristics of, 1; Coetzee on, 19, 27–28; and difference, 1, 134; formal experimentation in, 2–5; music in, 20; and national identity, 13; and politics, 68; polyphony in, 37–39, 42, 45; and transnationalism, 13. See also fiction, and subjectivity
Nuttall, Sarah, 140, 154n3
opacity: in Caribbean literature, 33; in Coetzee’s Disgrace, 28, 117, 128, 170n9; in Condé’s Traversée de la mangrove, 26, 42, 55–56
opera, 1, 21, 113–35; aria da capo
form in, 99–100; characteristics of, 116, 124, 126; Coetzee and, 11; in Coetzee’s Disgrace, 28, 113–18, 124–35; Djebar and, 68; Rousseau’s attempt to write, 23,
131; subjectivity in, 128; voice in, 7, 152n19
orality, writing compared to, 18–19, 52
O’Riley, Michael, 70
Orpheus myth, 127
otherness. See alterity
Oulipo, 3, 5, 147n3

Painter, Karen, 63–64, 156n11
Palestinians, 59–60, 63, 87–88
palimpsest, 48, 71, 111, 157n23
Pamuk, Orhan, 1
Papon, Maurice, 84–85
Parker, Roger, 124, 173n37
Parry, Benita, 12, 118
Partos, Antony, 11
Pavel, Thomas, 35
Pechey, Graham, 173n34
Perec, Georges, 3
performance: actor’s experience of, 165n27; authority in relation to, 27; Gould’s position on, 27, 102, 107–10; Huston and, 90, 112; Huston’s Les variations Goldberg and, 93–96, 100–101, 110–11; types of, 101; writing as, 101–2
performative encounters, 78–79, 140
Perret, Delphine, 30–31, 45, 150n6
Peterson, Dale, 36, 151n9
Philcox, Richard, 32
Pinget, Roger, 22
Plato, 18–19
politics: Bakhtinian concepts and, 36–37; counterpoint and, 63–66, 87; early music movement and, 91, 163n15; literature in relation to, 68; properties of music and, 20–21, 24–25, 139; sonata form and, 64–65. See also democracy and democratic properties
polygraphy, 40
polyphony, 1, 24–25, 29–58; Bakhtin’s conception of, 25, 29–30, 45, 46, 48, 56, 62, 151n9, 156n10; in Condé’s Traversée de la mangrove, 25–26, 31–35, 38, 44–45, 48–58, 139; counterpoint compared to, 26, 62–64, 152n16; democracy and, 36, 157n19; Djebar and, 68; horizontal and vertical dimensions of, 30, 45–46; and ideology, 45; Kundera’s conception of, 25, 29, 38–40, 56–57; limits of, 35; as literary metaphor, 21; meanings of, 31–38; in the novel, 37–39, 42, 45; origins and occurrences of, 64, 156n11; readers’ relation to, 36; relation of literary to musical, 36; in transnational fiction, 57; uncritical use of, 25–26, 29–31; and voice, 37, 54
popular music, 140–42
postcolonialism: Coetzee and, 115; and counterpoint, 62–64; and language, 16–19; meanings of, 16; and transnationalism, 16; and variation, 97–98
postcolonial writing, 12, 19, 25, 46
Presley, Elvis, 140–41
Prieto, Eric, 21, 22
Proust, Marcel, A la recherche du temps perdu [In Search of Time Past], 20, 27, 100, 116, 134
puns. See wordplay, in Huston’s Les variations Goldberg
Queneau, Raymond, 147n3
Rameau, Jean-Philippe, 24; Les Indes Galantes, 174n3
Ramsay, Raylene, 45
readers, role of, 109, 111
representation: Coetzee’s Disgrace
and, 114–15, 117–18; Djebar and,
17; ethics of, 17, 114–15, 117–18;
Huston’s Les variations Goldberg
and, 112; polyphony and, 26, 63.
See also ethics and responsibility:
speaking for others; voice
responsibility. See ethics and
responsibility
Rice, Alison, 21, 22
Rigoletto (opera), 127
Robbe Grillet, Alain, 162n13
romance (literature), 102–3
roots, as metaphor, 51
Rosello, Mireille, 45, 48, 78–79, 140
Rosen, Charles, 98
Rothberg, Michael, 60, 66, 68, 140,
154n3
Rousseau, Jean-Jacques, 13, 23–24, 115,
129–31
Said, Edward: and Bakhtin, 62, 155n8;
on comedy, 124; and counterpoint,
26, 59–66, 87–88, 140, 154n3;
criticisms of, 156n13, 166n31; on
humanism, 59; on intellectuals’
and artists’ responsibility, 82; and
music, 10–11, 20, 65, 110, 156n13,
166n31; role and status of, 67; on
sonata form, 64–65; and variation,
90, 97–98; and Western culture,
10–11
Saint-Saëns, Camille, 116
Sanders, Carol, 36, 151n13
Sanders, Mark, 115, 119, 125, 139, 154n3
Sarraute, Nathalie, 162n13; Les fruits
d’or [The Golden Fruits], 91, 95, 101
Sartre, Jean-Paul, La nausée [Nausea],
27, 100, 134
Saussure, Ferdinand de, 46
Scheherazade, 79
Scheie, Timothy, 166n27
Schepper, Philippe de, 92
Schlegel, Friedrich, 154n4
Schoenberg, Arnold, 20, 63, 116
Schubert, Franz, 116
scordatura, 103–5
Sebar, Leila: Les lettres parisiennes,
90; La Seine était rouge, 26, 61,
84–86; Shérazade, 57
Serment de Strasbourg, 80, 81
Seth, Vikram, An Equal Music, 116
Shakespeare, William: Hamlet, 118; A
Midsummer Night’s Dream, 94, 118
Shih, Shu-mei, 66, 154n3
Sibelius, Jean, 123
silence: in Coetzee’s Disgrace,
118–19; in Condé’s Traversée de la
mangrove, 52–56
Silver, Millicent, 4
Simon, Paul, 141
Singleton, John, Boyz n the Hood, 28
Sisman, Elaine, 97, 166n30, 166n31
Smart, Mary Ann, 127
Smyth, Gerry, 20, 21, 22
Socrates, 18
sonata form, 64–65, 69, 104
Sophocles, Antigone, 74, 83
South Africa: aesthetics and, 123–24;
Coetzee’s Age of Iron and, 122–23;
Coetzee’s Disgrace and, 113–14,
117–19, 122–23; languages in, 27,
117, 130–31; and postcolonialism, 16
Spivak, Gayatri, 7, 115
Steedman, Carolyn, 159n35
Sterne, Laurence, 21
Stevens, Wallace, “Of Mere Being,” 80
storylines, 39–40, 57
Strasbourg, France, 69, 71–72, 77–78,
81–82
Strauss, Richard, 65, 98
structuralist fallacy, 3–4
subjectivity, 7–8, 128–29
INDEX

sublime, the, 95

Théâtre du Grabuge, Lyon, France, 86, 161n51
Theatre of Erfurt, 11
Tiffin, Helen, 46
Todorov, Tzvetan, 162n7
Tolbert, Elizabeth, 35
Tomlinson, Gary, 128

trace, the, 47

translation: Huston and, 89, 93, 104–5, 168n44; musical performance compared to, 96

transnational fiction: authenticity in, 15–16; and Baroque musical forms, 6, 15; characteristics of, 1, 5, 13; music and, 9–15, 137–46; polyphony in, 57; and voice, 8–9

transnationalism: Baroque forms and ideas and, 6; class and, 8–9; in Djebar’s Les nuits de Strasbourg, 71–72; music and, 14, 137; the novel and, 13; postcolonialism and, 16; role and status of nations in, 13, 149n17

transnational studies, 13–19
trees, as metaphor, 51
Tristan and Isolde, 80
Truth and Reconciliation process, 113, 119
Turner, Tina, 140
Twain, Mark, Huckleberry Finn, 66
twelve-tone serialism, 20

United States, 78

Valéry, Paul, “Palme,” 80
Vargas Llosa, Mario, 4
variation, 1, 89–112; criticisms of, 97; in Huston’s Les variations Goldberg, 97–102, 108, 111–12; in music, 65, 97, 166n30
Vertovec, Stephen, 9
Vivaldi, Antonio, 11, 143, 174n3

voice: authorship and, 41–45, 50; Bakhtin on, 8, 147n7; Condé and, 43–44; in Condé’s Traversée de la mangrove, 35; counterpoint and, 64; in criticism and critical theory, 8; definitions and aspects of, 7; and difference, 8; ethics and, 42; in Huston’s Les variations Goldberg, 98–99; and language, 130; meanings of, in music, 7; in opera, 7, 152n19; political aspects of, 7; polyphony and, 37, 54; relationship of musical to literary, 5–7; and speaking for others, 7, 43, 57, 75, 117–18, 159n35; and subjectivity, 7–8; transnational fiction and, 8–9
voicing, 37

Waberi, Abdourahman: Passage of Tears, 30; Transit, 57
Wagner, Richard, 20, 116, 131, 134, 173n32
Werth, Brenda, 111

West-Eastern Divan Symphony Orchestra, 11

Western European culture: classics of, 122; and colonialism, 12; Djebar’s Les nuits de Strasbourg and, 71–72; Enlightenment ideals in, 64; foundations in, 10–11; uses of, 12
White, Hayden, 3–4, 159n35
Wicomb, Zoë, 115, 173n33
Wolf, Werner, 21–22, 91, 167n39

women: in Algerian society, 68–70, 72, 75; in Coetzee’s Disgrace, 114, 127–28; in Djebar’s work, 60,
67–69, 74–75, 77, 82; in Huston’s work, 103–5, 167n37, 168n40; in opera, 127
Woolf, Virginia, 21
word and music studies, 20–23
wordplay, in Huston’s *Les variations Goldberg*, 93, 100
writing: Coetzee on, 19; Condé on, 18–19, 42–43; counterpoint and, 64; Djebar on, 19; orality compared to, 18–19, 52; as performance, 101–2; Rousseau on, 23
Young, Robert, 36
Zambrano, Maria, 77, 83–84
Ziolkowski, Theodore, 163n16