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Office Hours at 208 Walker
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Society on Trial



This course focuses on select famous trials of the 19th and 20th centuries in France. Tracing how and why trials became *causes célèbres*, the class explores how literary, journalistic, and filmic “texts” may appeal to trials in order to discuss history, memory, justice, and human rights, and well as the relationships between literature and the social. While the first half of the course focuses on the Dreyfus Affair (“The trial of the century”) in French culture and history, the second explores the enduring legacy of “the affair” and “the figure” before turning to the trial of Nazi officer Klaus Barbie (“The butcher of Lyon”), and beyond. Students will gain familiarity with major historical and literary texts and movements of the 19th and 20th centuries in France, as well as theoretical models for considering the role and functions of the literary *procès*. The course will be of interest to students of French and Francophone Studies, Jewish Studies, European Studies, Holocaust Studies, International Studies, History, Post-Colonial Studies, Cultural Studies, etc. Class may count for the Certificate in European Jewish Studies and the Certificate in Holocaust Studies. *The course will be taught in French.*

Required Texts/Required Reading:

Materials for the course will be available electronically, and/or by copy pack, and assigned or provided weekly. In order to maximize coverage and exposure, I have alternated some week packets of longer single author readings with packets introducing numerous brief texts. In all cases, readings seek to provide representative examples, contextual information, and/or theoretical tools. It is expected that primary texts will be read with great attention. Critical/secondary readings will be in both French and English.

Preparation and Attendance:

Class meets W 9-11 period. Attendance and demonstration of preparation at each class session are not only required, but greatly appreciated. This is crucial to productive group study of the texts and the questions we will ask of them.

For each week there will be a seminar sheet with themes for discussion, questions to guide your reading, required reading assignment, as well as critical works for consultation (or suggestion). Themes for discussion and readings for week #1 are provided below, after which students will receive their weekly seminar/syllabus sheets each Wednesday with assignments, discussion topics, and questions for the following week. Below is simply a list of main moments and figures around which our theoretical and secondary readings will be organized. Please be sure to check your email for messages and texts sent to the listserv.

Organization of class sessions (some preliminaries):

Participation and attendance are mandatory. More than 3 class hour absences will lower your grade. This course will be conducted in seminar format, in French. Each student is expected to come to each session prepared to discuss the readings assigned and share their ideas. Reading and preparation of the assigned material and participation in class discussion are essential to the successful completion of the course.

Everyone prepares one page of synthetic, weekly written comments --a mini essay-- on one chosen (by you !) theme, strategy, technique or aspect of the texts assigned (see "mini essays" below).

Written work:

Each week, you will turn in a one page synthetic a "mini essay" (of 1-1.5 pages max) addressing *an aspect* (a theme, a technique, a strategy of the text, a question) of the readings that you have thought about/considered/studied. I will explain further how "mini essays" work and the logic behind them for stimulating class discussion and building material for class papers, research projects, University and CLAS scholar proposals, and more...

Grading:

Participation/demonstrated preparation (25%), oral presentations/preparation of weekly mini-essays on readings (50%): 75%

Final Paper: 25%

À VOIR

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/> pour une explication du système de notation. Notez surtout qu'un C- ne constitue pas une note satisfaisante pour la spécialisation en français.

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

<http://www.dso.ufl.edu/sccr/honorcode.php> pour tout renseignements concernant le code d'honneur pour les étudiants.

<http://www.dso.ufl.edu/drc/> pour la politique de l'université concernant des étudiants ayant besoin d'accommodation spéciale.

<https://gatorevals.aa.ufl.edu/students/> pour tout renseignements sur les évaluations.

Programme*

Preliminary Program Themes and Primary Readings

N.B. You will receive weekly seminar sheets with reading assignments, secondary readings, themes for discussion and questions to guide your reading. These are developed progressively for pedagogical reasons, primarily to accommodate student research interests and projects. Below you will find a listing of themes and some of the primary materials that will be included and/or studied.

Séance du 21 août

La société en procès et le procès littéraire

Introduction au cours, ses termes, thèmes, textes, et contextes

Séance du 28 août

Crime et Justice I : Le procès

Crimes véritables et crimes littéraires

Victor Hugo, *Claude Gueux*

Séance du 4 septembre

Crime et Justice II:

Les Gueux, les autres, et le réalisme social et romantique

Eugénie Foa, « La Kalissa » et « Tirtza »

Séance du 11 septembre

Roman et reportage : Romancier et reporter

Les procès, le fait divers, et « true crime »

Zola, « *J'accuse* »

Zola, *La vérité en marche*

Burns, *The Dreyfus Affair : A Documentary History*

Séance du 18 septembre**Réalismes et Justice II : Écrivains et reporters***La Révolution en procès et le procès Dreyfus*

Zola, *La vérité en marche*

Ruth Harris, *Dreyfus: Politics, Emotion, and the Scandal of the Century* 2010.
135-68.

Susan Suleiman, "The Literary Significance of the Dreyfus Affair" in Norman L. Kleeblatt, ed., *The Dreyfus Affair: Art, Truth and Justice*, Berkeley: University of California Press, 1987. 117-139.

Séance du 25 septembre**Le procès Dreyfus**

Alfred Dreyfus, *Cinq ans de ma vie (1901)*

Vincent Duclert, Sélections

Séance du 2 octobre**Dreyfus : Les procès littéraire, la société en procès**

Zola, Emile, *Vérité*, 1903

Charle, Christophe. "La lutte des classes en littérature: *L'Etape* de Paul Bourget et *Vérité* d'Emile Zola. *Les écrivains et l'affaire Dreyfus*. Ed. Géraldi Leroy. Paris: Presses Universitaires de France, 1983. 225-233.

Séance du 9 octobre**Dreyfus : Les procès littéraire, la société en procès**

Zola, Emile, *Vérité*, 1903

Nancy Fitch, "Mass Culture, Mass Parliamentary Politics, and Modern Anti-Semitism: The Dreyfus Affair in Rural France," *American Historical Review* 97, 1 (February 1992).

Séance du 16 octobre**« Témoins » et « témoignages »**

Mirbeau, Octave. *Le jardin des supplices*, 1899.
Journal d'une femme de chambre (1900)

Séance du 23 octobre**« Témoins » et « témoignages »**

Anatole France, *Monsieur Bergeret à Paris*

Jacqueline Lalouette, "L'affaire Dreyfus dans le roman français," *Revue Historique* T. 301, Fasc. 3 (611) (Juillet / Septembre 1999). 555-575.

Séance du 30 octobre**« Témoins » et « témoignages »**

Armand Lunel, *Nicolo Peccavi ou l'affaire Dreyfus à Carpentras, 1926*

Séance du 6 novembre De Dreyfus à Barbie : Autour du procès Barbie

France/Israël et le retour du refoulé

Film, et sélections journalistiques et littéraires sur le procès Barbie

Séance du 13 novembre « L'Ère du témoin » : Justice, pédagogie, et le postcolonial

Wievorka/BHL/ Finkielkraut (sélections)

Séance du 20 novembre « L'Ère du témoin » : Justice, pédagogie, et le postcolonial

Wievorka/BHL/ Finkielkraut (suite, sélections)

Séance du 4 décembre Conclusions... Héritages littéraires, héritages des procès

*Syllabus sujet à des modifications pour des raisons pédagogiques