

Auditory Violence.

A Semiotics of Literary Sounds in Postcolonial Prose Fiction

How is violence inscribed in literary texts through the reference to aural sensations? This thesis examines how the literary staging of sound and relations of power are intertwined in prose fiction. By referring to sounds, noise and acoustic modes, texts convey the exertion of violence on the diegetic level. However, the auditory dimension has been largely neglected in past analyses of the portrayal of oppression and resistance in literature. In order to elucidate the significance of acoustic phenomena in relation to the political sphere, the study conducts a semiotic examination of literary sounds and the way they are employed in prose fiction.

Four case studies serve to illustrate how the authors use sound in their texts as a means of expressing processes of violence and how the textualization of sounds renders possible a form of *writing back*. The corpus consists of selected works by postcolonial writers, including fiction in English, French and Russian, allowing for a comparative analysis of three different linguistic and cultural contexts. Contributing to the research of literary sound studies and literary acoustics, this thesis' main interest lies at the intersection of literary studies, sound studies and political theory.