

Langues et territoires dans l'*Hosanna* de Jacques Chessex. Effets de style

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Abstract: *Hosanna* (2013): Chessex's third posthumous book. The author becomes, once again his own inquisitor and implacable judge. The plot is simple: a neighbor dies. What follows is a ceremony in two languages and the description of some intense emotions, often contradictory, ranging from the happiness and the shame of still being alive to the certainty that the end (death) is near. The reader is placed between two languages (French and German), between two territories (life and death) and between two Chessex (one who narrates the story and another one who narrates himself). The display of the narrator's identity takes place by means of the French language. The style is the one cherished by Chessex: discursive resonances, melodious phrases merging and discharging into the big river of narrative poeticity, exquisite correspondences between the words and the images they generate. *Hosanna* reminds us, undoubtedly of the *The Vampire of Ropraz* (2007) and of *The Interrogatory* (2011).

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