Francophone Cultures and Geographies of Identity

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Edited by

H. Adlai Murdoch and Zsuzsanna Fagyal

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PREFACE

KAMAL SALHI
UNIVERSITY OF LEEDS

In 1837, Lord Durham claimed that French Canadians have no history and no literature. In the nineteenth century Metternich, highly suspicious of nationalism, put down Italy as only "a geographical expression." In the 1930s Ferhat Abbas, an Algerian political leader under colonial rule stated that he searched everywhere and found no Algerian nation. Meanwhile, as we know, the French Canadians consolidated a distinct nationalist sentiment and even stood on the verge of independence in the Québec homeland. Italy became a nation-state, not just a piece of geography. Ferhat Abbas later became the first leader of the Algerian provisional government in 1958, and Algeria became a state in 1962. In these cases and many others, the past was not a certain guide to the future. One of the tenets of Francophone Studies is that every Francophone nation consists of multiple identities, and that any attempt to argue for a single, monolingual identity is at once a brutal assault on the very conception of justice and reality. However, just like nations, university French departments would not exist if they didn't have an identity coherent enough to provide a focus for the many things French academics teach and study: history, sociology, political science, culture, language, linguistics, literature, drama, visual arts, etc. The range of subjects incorporated into mainstream French studies is extremely wide, and it has traditionally been felt that they all hold together because France and its language suffice to bring them together. This momentous edited volume brings together a set of new perspectives in French Studies that H. Adlai Murdoch and Zsuzsanna Fagyal have adeptly framed to subvert the idea that "France" or "French" is the uncontested centre drawing together this diversity. For those engaged with Francophone Studies, there is a recognition that during the colonial period Francophone cultures and identities presented to the world were smokescreens intended to justify brutal oppression. Today's reality is also much more diverse and confused than the harmonious images that have been inherited from earlier writers and cultural producers. There can be no question that the content and the choice of the material used must therefore reflect and provide a centre of gravity that forms distinct topics

into a coherent whole. However, those of us working in Francophone Studies should always be aware that the idea of coherence and wholeness should be a means to the end of uncovering and promoting cultural, linguistic, and political diversity. Beyond the essential elements that define separate entity, there are energizing elements that help arouse a national awakening in what might appear to be a previously non-existent community. From this perspective, the process of collective group fermentation can suggest the newness of people-hood and seem unproductive historically, without roots in the distant past. But we should concede that even the oldest national communities experienced their beginnings at certain points in time, suggesting an emergence of something from nothing. Here, Murdoch and Fagyal craftily engineer a book that illustrates different sets of circumstances and performative sites for *francophonie*.

An original aspect of this book is reconstructive fragmentation, both geographic and ideological-cultural in nature. The pertinent analyses here tend to fit into two basic ideological patterns: one that emphasises the primacy of the message conveyed by the Francophones, and another that stresses the importance of the forms deployed. As a consequence of the first approach, it appears that cultural production takes on the status of a "weapon" used by Francophones in their on-going struggles for political, economic and social freedom. On the other hand, these analyses present this production as a phenomenon that transcends geographic and national boundaries, and recognise that its structures are inseparable from its substance. This demonstrates a continuity of vision and intellectual uniformity across the range of well-researched material in the volume. There are of course differences among scholars and academics, especially with regard to perceptions of Francophone studies particularly in English academia, but the common, successful view that transpires from the volume is that its conception is one that has both modern and post-modern constituents. It indicates a unity of interpretation that goes beyond any individual differences of emphasis and provides new insights and methods taken from literary criticism and theory, cultural studies, colonial history, film studies, music, the visual arts, and discourse analysis. This is precisely where this collection of original essays challenges French-centered conceptions of *francophonie* as the shaping force of the production and study of the French language and of French literature, culture, film and art in and outside mainland France. This validates the editors' innovative framework in that, rather than viewing *francophone* cultural productions as derivatives of their hexagonal counterparts, the varying but interrelated aspects of *francophonie* are a product of the specific contexts, conditions and concepts that both emerged from the

postcolonial encounter with France and other colonizing powers. Moreover, African and Caribbean literatures and criticism written in French, for example, generally have two opposite poles of attraction: one tending to look inward for the traces of an essentially African Caribbean history, the other looking outward and seeking to embrace and reshape "recent" African Caribbean history towards a plural future.

There are also pedagogical applications of the material presented here, which profitably serve as new examples of Francophone postcolonial approaches. The communication of these approaches is mostly informed and motivated by Anglo-Saxon perspectives that contrast with more mainstream French interpretations. These Anglo-Saxon perspectives are constructive as they complement traditional, super elitist approaches and show the way toward a compromise between the different parties. This book teaches us new perspectives of the field, which will serve as a focus for many diverse preoccupations: cultural theory, politics, migration, race, boundary, identity, globalisation, space, postcolonialism, sociolinguistics, and, of course, the new writings of the past. These pursuits have no obvious unity beyond a concern with the symbiotic processes of fresh and lucid academic discourse, and the production of materials on *francophonie* that will be less subjective and biased. They represent a contemporary version of the most venerable traditions of the now well-established Francophone postcolonial studies, which were once restricted and impoverished by the total concentration on the canon of "high literature". In fact, studies in this book have a great contribution to make to the survival of French Studies because, as is surely becoming apparent, without a more profound understanding of the processes by which canonical and traditional French Studies are reinforced, resisted and, at times, subverted, we shall be incapable of resolving the most challenging problems that now confront us in the field and indeed in university French departments.

Changes that have been made in research programmes and undergraduate curricula in recent years have also been prompted by several important international intellectual trends, and have subsequently generated, responsive scholarship: Francophone Studies as they developed within French departments evolved out of literary theory into an interdisciplinary discourse. Links established between postcolonial literature and contemporary cultural studies have derived largely from modern French thought. Certain intellectual trends relevant to the study of culture and philosophy have been particularly significant: Michel Foucault's explorations of the links between cultural history and philosophy, Sartre's Existentialism, Saussure's Structuralism, Simon de Beauvoir's Feminism,

Cixous' subversive writing, Barthes' textual decoding and Derrida's philosophy of Deconstruction. These figures have no doubt brought material culture to the fore, laying down particular perspectives, and developing philosophies of French culture and its transmission and reception within and beyond France. The approaches and methods of these scholars, including postcolonial writers such as Aimé Césaire, Frantz Fanon, Edouard Glissant, and many others, have created the framework for the expansion of intellectual discourse within "French Studies". The turn taken in the last few years within French Studies meant that this intellectual movement was translated into academic practice. The chapters of this book broaden the debate and take us a step further in new approaches to French culture, by articulating original topics and questions that judiciously complement this logical postcolonial stream of thoughts and analysis, and ironically, contrast with mainstream French thinking. This book will call for a nuanced shift in the positioning of French Studies as more attention is paid to the various locations of the Francophone world and the special otherness they embody inside and outside modern and contemporary France. These pertinently farmed out locations are no less essential to the understanding of France than the history of French colonisation is essential to the understanding of the whole French-speaking world.

Within the Francophone postcolonial critical mass produced over the last twenty years, there have been expressions of concern about the origin and nature of the sources used. The corpus of primary sources can be Francophone, while theoretical approaches are not studied exclusively through the work of theorists writing in French. The sociology and semiotics of culture, cultural and political history, the pedagogy of culture, gender issues, and the formation of cultural identity in a non-metropolitan French context are by no means the sole "province" of French scholars. In this book, edited by two experts in their fields, postcolonial Francophone materials and their respective locations are studied in their relationship to the colonial period and Francophone society prior to and after Independence in ways that take account of the socio-historical readings and interpretations developed by leading specialists from different scholarly, linguistic and cultural backgrounds. This has been achieved through innovative analyses that cross the line between disciplines and genres, including between canonical and non-canonical intellectual literature. The techniques of textual and artistic interpretation, social and historical debate, cultural and theoretical discourse, textual and contextual analysis, are applied with equal seriousness to both literary and non-literary objects.

The book therefore fills an important gap and brings a positive attitude to changes in the discipline. These have come about slowly because, in part, they sometimes raise awkward questions for the individuals and institutions involved. Fears continue to be expressed about the "dangers" of creating a "new" canon to replace the old one. "Francophone Studies" is now intellectually and institutionally accepted, though as a field it was sometimes associated with reductive stereotypes and an exclusive concentration on the colonial experience. Sometimes Francophone studies is used as a synonym for area studies, a usage that ignores the linguistic and artistic elements it involves, while "French Studies" is taken to refer to the study of "great literature" and "the glories" of the French language. We even sometimes use the tandem French-Francophone, which reflects at once the ambiguity of the terms and the extent to which they complement each other, as well as the plural ideological and intellectual orientation of our approaches and the variety of objects we study today.

Francophone culture and identity form a multifaceted dynamic in this book whose vision challenges chronological binaries (colonial vs. postcolonial) as well as geographical ones (metropolitan vs. non-metropolitan). These opposites are inevitably represented by source material from France, the Francophone countries, and North America. Canonical French analysis has traditionally given primacy to rationalism, individualism, linguistic correctness, and the written word. This book turns on locality and migration, performativity and linguistic irregularity. Locality takes on a primary role because individuals struggling to find their own identity never succeed without the intervention and support of those around them, whose identity they are also defining. Performativity is not just a matter of stylistic interest, but is an essential part of the Francophone heritage. The interest in artistic forms, locality, linguistic variation and the conscious experimentation with the French language, will give this edited book of twenty-one papers visible status within academic discourse.

The massive population movements that have taken place in the twentieth century have intensified the debate on the consequences of the colonial and postcolonial political history of France and its former colonies. From an interdisciplinary perspective, the book combines theoretical and methodological analyses of issues relating to migration, identity and hybridisation with an evaluation of current debates in France and elsewhere on French identity, cultural, and artistic pluralism, the history of immigration and the urban colonial legacy. There is no doubt that an understanding of the French colonial legacy and the complex reasons for, and consequences of, migration will tend to undermine the

traditional approach to French Studies in Anglo-Saxon universities and research scholarship.

This book is a reminder that multidisciplinary research and the areas covered indisputably match the rhizomatic and comparative nature of the cohesive fields represented by the specialisms of the contributors. It demonstrates the multiple contingencies of language, culture, and social change, in which links with identity and cultural space have been unearthed from socio-historical and socio-cultural conditions leading to the recognition of local languages and cultures as distinct ecologies faced with particular issues in their coexistence with French. The uniqueness of these analyses and of their role in upholding the value of canonical literature requires us to go beyond a superficial comprehension of the concept of *Francophonie* and to look for deeper meanings in the disciplines that we study today.

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—H. Adlai Murdoch
Zsuzsanna Fagyal

PART I:

INTRODUCTION

INTRODUCTION: FRANCOPHONIE FROM A GEOCULTURAL PERSPECTIVE

H. ADLAI MURDOCH
TUFTS UNIVERSITY
AND ZSUZSANNA FAGYAL
UNIVERSI TY OF ILLINOIS AT URBANA-CHAMPAIGN

This collection of original essays challenges French-centered conceptions of francophonie as the shaping force of the production and study of the French language and of French literature, culture, film, and art inside and outside mainland France. Rather than adopt the traditional perspective that views francophone cultural production as an offshoot or surrogate of its hexagonal avatar, this volume aims at reading a wide range of interrelated aspects of francophonie as a product of the specific contexts, conditions and concepts that both catalyzed and emerged from the post/colonial encounter with France and other colonizing powers. As a point of departure, this volume proposes that while the main performative sites for francophonie are situated in areas that have traditionally been prominent social and cultural centers of the former French colonies, long defined as the peripheries of the French speaking world, paradoxically, over time, these locations have become socio-culturally and, often, politically independent sites that now also serve as major sources of postcolonial immigration into France and Europe. Among these geographical areas are territories within the Caribbean, the Indian Ocean, the Maghreb, sub-Saharan Africa, and Quebec, as well as those hexagonal sites that have long been characterized by a preponderance of immigrant populations, such as Marseille, Montpellier and certain Parisian suburbs, such as Seine Saint-Denis, Bobigny, and Aulnay-sous-Bois. Given their varying political realities, and ethnic, colonial, and cultural histories—ranging from independence to departmentalization—these regions represent contested sites of French collective identity, producing a set of distinctive literary, linguistic, musical, cinematographic, and visual forms of expression, which we propose to call *francophonie*.

The multiplicity of otherness depicted in francophone literary, linguistic, musical, cinematographic, and visual forms of expression represent formulations of identity that have abandoned concepts of linguistic and ethnic exclusiveness in favor of a postmodern conception of multiple subject positions and locations. The unitary, integrationist visions of Frenchness that have come to dominate the metropolitan public sphere have also defined French identity, for all practical purposes, despite the demonstrable presence and influence of a variety of immigrant groups on French soil, particularly from the onset of the late nineteenth and early twentieth centuries. The movement of populations from the southern reaches of Europe, from countries like Italy, Greece, and Spain, as well as from several Eastern European countries, grew in response to French economic growth and its ancillary benefits in health and living conditions for the working class. But it is here that, in a particularly French way that emerges from the universalist model advocated by the French Revolution, the trenchant paradoxes of belonging and otherness make their initial appearance: assimilation has been promised to immigrants at the questionable price of abandoning any public attachment to, or practice of, their cultures of origin. Such paradoxes go even further, for if France's three hundred year-long colonial undertaking—in regions ranging from the Caribbean, North America, sub-Saharan Africa, and the Maghreb, to the Middle East and Southeast Asia—was implicitly predicated on the recognition, codification and exploitation of racial difference and its corollaries of superiority and inferiority, domination and submission, then these long-standing patterns of thought and action cannot be swept away as easily as, say, signing a treaty or enacting a law. In refusing to acknowledge, or to account for, the fragmentation of Frenchness, or its pluralization into the simultaneity of identities or positionalities, then, French subjects are tacitly refusing to come to terms both with stubborn remnants of racism in contemporary France and with its dark origins in the French colonial experience. These French-centered perceptions of difference and duality—along with their underlying perceptions of race and, indeed, their implicitly hierarchized and yet inseparably 'multiple otherness'—are precisely the attitudes that contemporary 'postcolonial' France cannot shake off.

If, then, the unacknowledged true face of Frenchness is indeed plural, then the tensions emerging from the new metropole are evidence of the paradoxical corollaries of resistance inscribed by the nation's excluded groups. The result of this intersection of economic and demographic patterns largely has been the marginalization or erasure of difference within an overall context of Frenchness, as the stereotyping of the nation's

'others' has tended to subsume their cultural, political, and identitarian heterogeneity into an overall framework of universalist exclusion. The exploding diversity of France's population, coupled with the ever-expanding literary and cultural productivity of its former colonial populations on the periphery—as well as the refusal to recognize the implications of this pluralistic demographic shift for the discursive articulation of a wider, more inclusive vision of *francité*—mark the fault lines in attempts at integrating France's ethnic and cultural minority populations into a unifying framework of French culture. Key events on the politico-cultural front during the watershed year of 2005, especially the controversial Law 158 of 23 February 2005 which urged the incorporation into school syllabuses of 'the positive role of the French presence abroad, particularly in North Africa', and the minority-driven suburban uprising of November of that year were spearheaded by a generation of youth whose self-definition was framed largely through dual ethno-cultural affiliations learned during France's extended colonial control of its peripheral territories.[1] Although repealed at the beginning of 2006 by the Constitutional Council as an administrative rather than a legal matter, Law 158's attempt at shaping colonial history generated a public outcry against State intervention in historical matters and exposed the fragile link between colonial memory and representations of new ethnic minorities in France today. The experience of marginalization of these communities today arose out of their burgeoning diversity repelled since colonial times, rendering them quasi-invisible and largely inconsequential to the country to which they belong.

In other words, then, France's consistent struggle with its ethnically distinct 'others' and their embodiment of new categories of Frenchness provided an alternative platform for scriptive and performative efforts that can potentially usher in new representations of transnational Francophone space where artificially imposed borders of language and politics finally give way to contemporary inscriptions of cultural pluralism.

In his essay "Symptomatically Black: A Creolization of the Political," Barnor Hesse outlines "the historical formulation of *creole* as a description" (37), resulting in an "historical schema of transculturation, in the movement from cultures to bodies to languages" (38). And, as Hesse posits, "creolization … describes the outcome of intimate relations and discrepant fusions between formerly geographically disparate cultures; variously European and hegemonic, as well as variously American, African, Asian, and subaltern" (39). Such a formulation effectively engages the various pluralities intrinsic to 'creolizing encounters', encompassing both those between metropole and periphery and those

between peripheral subjects and communities brought together through the colonially driven commonalities of such encounters. So that if, as Hesse continues, creolization "emerge[s] from the relations associated with discrepant forms of identification and racial regulation" (40), the myriad possibilities to be produced by linguistic and ethnocultural crossings spanning both metropole and periphery are immediately apparent. In their intrinsic subtending of subtexts and subjects, these articulations of pattern and procedure forge new paths and possibilities for cultural expression.

These phenomena play out in a number of different ways in various locations in the francophone world. Among the most recognizable of these are various creole languages and cultures in sites as differentiated as Louisiana, Martinique, and Mauritius. Here, critical intersections of race, culture, and language open up avenues of difference whose ongoing articulations in the domains of literature and music have provided broad platforms for cultural expression and affirmation in contexts of resistance to and difference from the historical dominance of mainstream French culture. The path trod by these populations of color from their position in the periphery is in stark contrast to the recent experience of Europe's populations of color, tracing what Fatima El-Tayeb calls "a crisis caused by an ideology of racelessness that seems incapable of addressing racialized inequality" (237). Indeed, one might arguably claim that it would be more correct to replace "addressing" here with "recognizing," since countries like France continue to insist that the supposedly "race-blind" policies pursued by their society means that they do not have a race problem. But in fact, these intolerant attitudes are aimed not at Europe's foreign-born "others," but at "Europe-born Muslims who are thus reframed as not belonging … the focus … on … cultural values … cements the fundamental 'foreignness' of Muslims born and raised in Europe."

The resulting failures are massive, broad-based, and increasingly definitive of the dilemmas facing Europe's pluralist societies, tracing a series of inequalities that "permeate[s] all sectors of society, from the continent-wide failure of school systems to address the needs of children from migrant and minority families to their overrepresentation in prisons and unemployment statistics" (237). Clearly, the fact that difference is often both internal and intrinsic to these societies poses a set of challenges that are yet to be successfully contested or, for that matter, surmounted.

What becomes increasingly apparent in the social relations that characterize postcolonial France is the persistence of a field of vision unalterably inflected by the paradigms, hierarchies, and binarisms of a bygone era of colonial domination. These praxes of distinction and

exclusion and their corollaries of difference and duality are precisely the attitudes that contemporary "postcolonial" France cannot shake off, as Etienne Balibar claims, "Racism in France is essentially colonial, not in terms of a "leftover" from the past but rather in terms of the continuing production of contemporary relations" (1745). But such praxes do not necessarily negate the definition of a postcolonial France, but rather delimit it to the extent that the effects of the colonial trace work to shape the forces at work in contemporary French society. In other words, if, as Cooper and Stoler put it, "it is a truism that it is the categories of colonialism, not colonialism itself, that are alive and well" (34), then these sociocultural subtexts are what work to turn the latent pluralisms of the postcolonial era into unacceptable iterations of a hybrid France.

The increasing diversity of France's postwar, postcolonial population has been on a direct collision course with the presumed homogeneity of a nation defined above all by the unicity of its *francité*. This critical splitting and fragmentation of traditional concepts of Frenchness, which had long been presumed to be based on sameness and constitutive of equality and integration, was in fact now clearly and ineluctably marked by precisely those social divisions that arguably had been spawned an ocean away during France's colonial encounter. Indeed, it is possible to make the claim that the first half of the twentieth century saw the ongoing development and acceptance of Frenchness as whiteness. It was literally the advent of the postcolonial era, with the creation of the DOMs in 1946 and the repatriations amplified by the outbreak of the Algerian War of Independence in 1954, that forced the nation to confront the growing presence of racial and minority difference on the French mainland. In essence, race and nationality had long been implicitly intertwined. As Elisa Camiscioli points out, "The construction of the French race occurred in tandem with that of the 'white race,' with each project mutually reinforcing the other. This resulted in the consolidation of a supranational European identity, and that of an image of the French race as fundamentally white." (56) These developments would simultaneously challenge and subvert the boundaries of the French national landscape, revealing the fictional character of what was at bottom an essentialist ethnicity.

Interestingly, it was precisely this location of colonial patterns and practices in the periphery that accounted for the inability to recognize—or, indeed, to accept—the ethnocultural transformations taking place in those parts of the French social body centered on the mainland. By the same token, the presumption that the effects of colonialism were limited to those colonies located on the periphery would prove to be a substantial obstacle

to recognizing the complex evolution of this social body in the present. Salman Rushdie made this point effectively with regard to the shifting patterns of contemporary Englishness, "The problem with the 'Engenglish,' stammers S.S. Sisodia, 'is that their hiss hiss history happened overseas, so they dodo don't know what it means" (343). Similarly, one might argue for the presumption that the perceived distance and difference of colonial locations implied that the unalterable sense of *francité* that had long characterized the metropole and its inhabitants would retain its pristine, unadulterated nature from the peak of the period of colonial dominance through various waves of postwar migration. However, historically speaking, this was not the case. As Cooper and Stoler argue, "the current emphasis on the hybridities and fractured identities of the postcolonial moment looks far less distinctive when the interstitiality of colonial lives is brought back into sharper relief" (34). It is this latent interstitiality, slowly but surely transforming the principles and practices of Frenchness in both metropole and periphery that subverts cultural and demographic notions of inviolability and singularity, replacing the idea of a fixed, permanent community with a transformational grounding for the nation that was, itself, rooted in the transnational. Such a refashioning of the essential tenets of Frenchness, and more specifically of the nation's racial, cultural, and historical characteristics would lead in time to a radical rethinking of the character of the French nation itself.

Clearly, then, from both a national and an international standpoint, the very face of Frenchness continues to undergo rapid change. As a result, these pathbreaking ethnocultural and political phenomena help to generate an ever more complex identitarian framework that is greater than the sum of its parts. The resulting expansion and transformation of the 'imagined community' exploits the innate but unacknowledged hybridities undergirding established and nascent notions of national consciousness to 're-site' the praxis and performance of identification in both metropole and periphery.

Plural paths of ethno-cultural belonging can also be taken to symbolize the varied intersections, exchanges, and combinations that have long shaped and characterized the production of Francophone culture outside France. Since much work in the field of francophone studies arguably relies on, and indeed valorizes, interdisciplinarity, the papers in this volume bring together insights and methods taken from cultural studies, colonial history, language policy, literary criticism and theory, film studies, music, the visual arts, and discourse analysis. The interdisciplinary focus of the editors and the broad scope of the volume allow us to identify

common themes, such as diaspora and hybridity, nationalism and transnationalism, racial and linguistic pluralism, and to re-examine the role of colonial history in contemporary patterns of many forms of cultural performance. Through a conceptual, theoretical, and procedural revision of centralizing discourses on *francophonie*, the papers in this volume deal with a wide variety of literary, social, cultural, and artistic phenomena produced in former French territories and major European metropolises, while making the case for dismantling the artificial boundaries that have governed the modalities of French expression and cultural production since the colonial era. By decentering and pluralizing the conceptualization of identity, traditionally cast within a nationalist framework, the volume also contributes to the debate on the autonomies and dependencies of contemporary francophone identities, as they manifest themselves through literary, cultural, artistic, and linguistic forms of expression.

The twenty-one papers in this volume are divided into six sections. Following this introduction to the volume, Part II, *Hybrid Spaces, Hybrid Identities,* sets the tone with Françoise Lionnet's opening essay, titled "World Literature and Globalized Oceans: from Evariste Parny to Ananda Devi." Françoise Lionnet proposes to label an eighteenth-century poet "postcolonial," comparing his writings to that of a contemporary novelist born in the era of decolonization and arguing that in order to understand "world literature" from the perspective of Indian Ocean rim studies today one needs to focus on the existential as well as theoretical forms of postcolonialism that this region has enabled since the 18th century. The two closing papers follow up on the existential perspective of postcolonialism: Roxana Curto analyzes Henry Lopes' polyphonic narration in *The Laughing Cry* that represents and seeks to enact "global Francophonie," a democratic transnational community of Francophone authors and readers invented in contrast with totalitarianism, and Leffondre-Matthews reveals a polycentric dialogical point of view in the treatment of space in Yamina Benguigi's *Inch'Allah Dimanche*, showing how the camera brings together characters that (post)colonial politics meant to keep apart in space and time.

In Part III, *Performing Francophonie: Text, Music, and the Arts*, performative aspects of *francophonie* are examined through language, music, and the visual arts. Brian McLoughlin analyzes the multiple culture-crossings in the novels of Dany Laferrière, a Québécois of Haitian origin "with an American (continental) beat that has global influences," militating for francophone cultures and literatures where "identity fluidly crosses categories." Alison Rice focuses on musical references from

around the word in the texts of three contemporary female writers, and Chong J. Bretillon shows how lyrics by a rapper of Comorian origin affirm both a strong dual identity and a sense of place in Marseille, a new site of postcolonial cultural innovations. The visualization of complex cross-cultural identities in the visual arts is the leitmotiv in Siobhán Shilton's thorough analysis of selected installations, titled "Franco-Maghrebi crossings," by the Paris-based artist Kader Attia.

Francophone literature is on display in the first three papers in Part IV, *Francophone African Identities between Novelty and Tradition.* Yasser Elhariry's opening paper is centered on the hybridization of motives and languages of francophone poetic expression, while Jeanne Garane's essay revisits representations of the figure of the trickster, the indigenous African interpreter that is also a powerful intercultural power broker. Awa Sarr's narrative on African writers' position in recent debates on *identité-monde* provides a link between discussions of the literary self and collective identities in Africa. The latter is the focus of the following essay by Jim House on colonial subjects' and colonial powers' appropriation of social and cultural spaces and practices in two North African cities. John Nimis' closing paper provides the Africanist's perspective on symbolic, political, and educational interpretations of "boundaries" in francophone studies.

Papers in Part V, *Écriture, féminité, créolité*, examine the social dimensions in representations of gender in Caribbean literary and cultural productions. Robert Miller studies the crossing of geographical spaces in Condé's *The Story of the Cannibal Woman* (2003) and Le Clézio's *Révolutions* (2003) in the tradition of travel narratives, observing that travel itself is part of emerging cultural and social changes in the representation of the characters of these novels. Véronique Maisier's minute analysis of Guadeloupean characters in Gisèle Pineau's *Macadam Dreams* considers how representations of sound and noise give a voice to the subaltern in a society where silence in the face of injustice and violence has historically been the rule. Gloria Nne Onyeoziri explores the gender dimensions of Caribbean orality in the figures of the interpreter in Simone Schwarz-Bart's *Pluie et vent sur Télumée Miracle* (1972) and Marie-Célie Agnant's *Le livre d'Emma* (2001), whose "trans-temporal voices" echo traumatized memories and "a stubborn claim to the right to accuse." The closing essay of this section by Luc Fotsing Fondjo relates the gender perspective in the work of Simone Schwarz-Bart, Maryse Condé, and Marie-Célie Agnant to representations of individual immigrant identities and the broad identity categories of *antillanité*, *africanité* and *créolité.*

Part VI, *Postcolonial francophonie*, brings the volume's vast geocultural tour to its final conclusions. The first two papers return to the concept of *francophonie*. Thomas A. Hale discusses the paradoxes and myths of francophonie and its multiple educational and institutional legacies in France, the United States, and Africa, emphasizing the role of France in the faith of francophonie as a transnational institution. Kamal Salhi explores in considerable depth colonial and postcolonial statuses of French as an official and second language, its connections to Arabic and local languages, and the future prospects of these languages in Africa. The discussion then turns to the aftermath of the *littérature-monde* manifesto and its implications for the field of postcolonial francophone studies. Servanne Woodward analyzes theories put out for Francophone literatures within and beyond national borders from the perspective of Québec, Canada. Lia Brozgal's interrogation of present-day "post-francophonie" proposes to break away from contested French-centered terms and categories to those of Maghrebi writers, whose "repackaged francophonie" allows coming to terms with Francophone and *francophonie* as a productive critical tool. The French perspective, provided in Dominique Combe's "view from France," stresses the need to bring the tradition of Francophone criticism closer to postcolonial theory in the Anglophone world through the development of common elements, such as the role of bilingualism and the textuality of the colonial universe.

Notes

[1] 24 février 2005 JOURNAL OFFICIEL DE LA RÉPUBLIQUE FRANÇAISE. Loi n° 2005-158 du 23 février 2005 portant reconnaissance de la Nation et contribution nationale en faveur des Français rapatriés. « Les programmes scolaires reconnaissent en particulier le rôle positif de la présence française outre-mer, notamment en Afrique du Nord, et accordent à l'histoire et aux sacrifices des combattants de l'armée française issus de ces territoires la place éminente à laquelle ils ont droit. »

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PART II:

HYBRID SPACES, HYBRID IDENTITIES

CHAPTER ONE

WORLD LITERATURE, FRANCOPHONIES, AND GLOBALIZED OCEANS: FROM EVARISTE PARNY TO ANANDA DEVI

FRANÇOISE LIONNET
UNIVERSITY OF CALIFORNIA, LOS ANGELES

History is a record of survivors,
Poetry shelters other voices.
—Susan Howe, "Encloser" (Howe 1990: 177)

World literature, *Weltliteratur*, *littérature-monde*: these linguistic equivalents, in English, German, and French, respectively, connote different understandings of "literature" and "world," each linked to specific historical and critical trends.[1] Ever since Goethe first used it in 1827, *Weltliteratur* has meant openness to the world's great literary traditions and cosmopolitan familiarity with great books, in the original or in translation. More recent in its general usage, the English "world literature" first acquired pedagogical purchase with the late-twentieth century broadening of English studies to include post-imperial and postcolonial or commonwealth writing in English. But in the United States academy, the term now coincides for comparatists with Goethe's original cosmopolitan meaning as a result of the interventions of critics such as Franco Moretti (2000), David Damrosch (2003), and Gayatri Spivak (2003), whose promotion of a planetary approach to writing and canonicity shape current developments in the field.

The French expression *littérature-monde,* by contrast, came to prominence as a result of a controversial 2007 manifesto directed against the use of the term *francophone* and signed by forty-four writers of varying renown and origins, many of them Francophone, that is, users of the French language whose cultural, ethnic or national origins happen to be from outside of the French hexagon. By setting up an opposition