Spatial Boundaries, Abounding Spaces

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NOTES

Chapter 1 – Introduction: Charting Course


2 “Une véritable mécanique!” ['genuine piece of machinery'] (18; 15).

3 He uses “tous les moyens de transport, paquebots, railways, voitures, yachts, bâtiments de commerce, traîneaux, éléphant” ['every means of transport: steamship, train, carriage, yacht, cargo vessel, sled, and elephant'] (300-1; 202).

4 “On le voyait rarement sur le pont. Il s’inquiétait peu d’observer cette mer Rouge, si féconde en souvenirs” ['Rarely was he seen on deck. He made little effort to observe this Red Sea, so redolent in memories'] (55; 39). Then, even after getting off the boat in Bombay, the abundant use of negation for potential places of interest and an insistence on his clock-like gait exemplify the indifference of this mechanical personality:

“de son pas régulier qui battait la seconde comme le pendule d’une horloge astronomique, il se dirigea vers le bureau des passeports.

Ainsi donc, des merveilles de Bombay, il ne songeait à rien voir, ni l’hôtel de ville, ni la magnifique bibliothèque, ni les forts […]

Non! rien” (63).

[‘Then, with his regular pace marking the seconds like the pendulum of an astronomical clock, he headed for the Passport Office.

He did not think of visiting any of Bombay’s wonders: not the Town Hall, the magnificent library, the forts […]

No! nothing’ (44-5).]

5 The remaining 1,000 pounds he divides with his servant Passepartout and his nemesis Inspector Fix. Interestingly, right before his journey, Fogg gives away 20 guineas to a beggar woman. This was the 20 guineas he had won a short while ago in the card game that provoked the bet (30; 23).


Senghor speaks fervently of adopting a French way of thinking that would allow the African and the African diaspora to express itself appropriately with the clarity inherent to French thought. It is no wonder that Y. V. Mudimbe saw Négritude as a part of Western thought. Mudimbe calls Négritude “a product of a historical moment proper to Europe, more particularly to the French thought, which marked it.” Quoted in Diawara (458). Aimé Césaire, another proponent of Négritude, writes in 1939 in *Cahier du retour au pays natal* about his inability to locate a homeland. Despite differences between his renditions of Négritude vis-à-vis Senghor’s, Césaire does nonetheless participate in a debate that relates to geographical locations. For a distinction between Césaire and Senghor’s usage of Négritude read James Clifford’s discussion of René Ménil. In Ménil’s analysis, according to Clifford, “the negritude of Léopold Senghor and that of Césaire are clearly distinguished. The former elaborates a ‘backward-looking idealism,’ a falsely naturalized, consistent African mentality that tends to reinscribe the categories of a romantic, sometimes racialist European ethnography. Césaire’s Caribbean negritude, by contrast, rejects all essentialist evocations” (178). Clifford, James. *The Predicament of Culture Twentieth-Century Ethnography, Literature, and Art*. Cambridge, Mass.: Harvard University Press, 1988.


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Later I take up Shiela Hones’ criticism of Prieto.


Warf, Barney, and Santa Arias. "Introduction: The Reinsertion of Space into the Social Sciences and Humanities." *The Spatial Turn: Interdisciplinary Perspectives*, edited by Barney Warf and Santa Arias. London; Routledge, 2009, pp. 1-10. It is not for nothing that "The Spatial Turn" is the title. As this collection presents representative writings across disciplines that have contributed to the field of human geography, the book testifies to the field gaining in prominence over the last two decades.

For more on the theoretical ramifications of this “spatial turn” read the introduction of: Upstone, Sara. *Spatial Politics in the Postcolonial Novel*. Farnham: Ashgate, 2009.


“The fact is that place is a contested concept and what it is that ‘place’ means is very much the subject of decades of debate in human geography as well as philosophy, planning, architecture and any number of other disciplines. To some in planning, place refers to the built environment. To ecologists, a place is rooted in a distinctive ecology – as a bioregion. To a philosopher, place is a way of being-in-the-world. The rest of this book is an extended investigation of what place means and how the concept has been and might be used by geographers and others” (Cresswell 12).

“Confusingly for geographers de Certeau uses space and place in a way that stands the normal distinction on its head. To de Certeau place is the empty grid over which practice occurs while space is what is created by practice” (Cresswell 38-9).

“It has to be noted that the notions of space and spatiality can acquire different interpretations and meanings depending on which critic uses them, something that contributes to the elusiveness and ambiguity of the notion of space. Doreen Massey uses the terms of space and spatiality sometimes interchangeably, and sometimes she makes a distinction between the two; although her understanding of space is socio-political (and therefore synonymous with spatiality), she does also use a broader definition of space. Edward Soja makes a clearer distinction between the two terms when using them (space can be abstract, physical and social, while as spatiality refers only to social space). In Hubbard’s and Kitchin’s encyclopedia on *Key Thinkers on Space and Place*, the term ‘space’ does not figure at all in the dictionary; only ‘spatiality’ is listed” (12). Bolfek-Radovani, Jasmina. *Space, Place and Spatial Loss in North African and Canadian Writing in French*. 2012. University of Westminster, PhD dissertation. WestminsterResearch, http://westminsterresearch.wmin.ac.uk/13283/1/ Jasmina_BOLFEK-RADOVANI.pdf.


Also quoted in Shields, p. 163.


https://www.literarygeographies.net/index.php/LitGeogs.


Brosseau often prefaces his literary analyses with historical accounts of the field. I would particularly recommend the journal article “Geography’s Literature” (1994); the monograph, *Des Romans-Géographes* (1996); and the encyclopedia entry “Literature” (2009).


Brosseau’s 2017 article lists a “vast range of ambitions questions.” These questions show the numerous ways in which literature and geography can be, and have been, brought together (“In” 22).


Mohanty, Chandra Talpade. “‘Under Western Eyes’ Revisited: Feminist Solidarity through Anticapitalist Struggles.” *Signs: Journal of Women in Culture and Society*, vol. 28, no. 2, 2002, pp. 499-535. I am of course, adapting Mohanty’s model of anticapitalist struggle because of its emphasis on contextual links, which provides the reasoning for reading together the works of this book.

By “setting up a paradigm of historically and culturally specific ‘common differences’ as the basis for analysis and solidarity,” Mohanty’s preferred model of feminist pedagogy aims at overcoming the “stereotypical terms” and “us and them’ attitude” endemic to the other two prevalent models in the US academic scenario: “feminist-as-explorer” and “feminist-as-tourist.” How the first model is “the pedagogical counterpart of the orientalizing and colonizing Western feminist scholarship of the past decades” (519) and the second “is an inadequate way of building a feminist cross-cultural knowledge base” is discussed in greater detail in Mohanty (516-24).

In my quest for finding an archetype that makes it possible to study literature comparatively without tying it down to the insulating confines of a historical period or a geographical area I have turned toward Mohanty’s feminist assertions. But I am not the only one. Ross too, discovered in “women’s studies” the closest model for setting up the World Literature program at the University of California, Santa Cruz: “for like women’s studies we wanted to project an interdisciplinary coherence that was neither that of the historical period nor of the area study” (671). This book too hopes to contribute to a “relational way of thinking about literature and culture” where “Europe or America” cannot be thought of “in isolation of the rest of the world” (670) and have to be inherently studied through their mutually influencing interconnections with other parts of the globe. Ross, Kristin. “The World Literature and Cultural Studies Program.” *Critical Inquiry*, vol. 19, no. 4 (Summer 1993), pp. 666-76.

“This curricular strategy is based on the premise that the local and the global are not defined in terms of physical geography or territory but exist simultaneously and constitute each other. It is then the links, the relationships, between the local and the global that are foregrounded, and these links are conceptual, material, temporal, contextual, and so on” (Mohanty 521).
In *Internationalism Revisited*, a materialist like Parry criticizes privileging the “diaspora” within postcolonial studies, a move belonging to “those infatuated by the liberatory effects of dispersion.” Instead she desires one to “address the material and existential conditions of the relocated communities.” The assertion that “the focus on diaspora leaves in obscurity the vast and vastly impoverished populations who cannot and might not choose to migrate” brings out more clearly the opposition of my own privileged position against that of my grandparents who were forced to migrate. Parry, Benita. “Internationalism Revisited or in Praise of Internationalism.” *Interventions: The International Journal of Postcolonial Studies*, vol. 5, no. 2 (July 2003), pp. 291-314.

**Chapter 2 – Around the World in Eighty (One) Days**


2 It might be clear from the usage of terms like “abstracted” spaces that I am borrowing from the lexicon of Henri Lefebvre to speak about how geography was organized and narrated under the influence of capitalism. In the matrix of “social space” that Lefebvre delineates, Fogg’s eighty-one-day victory provides an excellent example of “representations of space” that refers to the space conceived by the organizers of a society, its planners, its architects and its technocrats, and which then becomes its dominant space (1991, 31-6).


4 In *Le tour* (4-5), Unwin discusses the influence of Poe’s story on *Le Tour du monde en quatre-vingts jours*.

5 “A modern stoic like Mr. Fogg knows that the surest way to discipline passion is to discipline time [...] and passion will give you no trouble” (141). Auden, W. H. *The Dyer’s Hand, and Other Essays*. New York: Random House, 1962. Fogg’s uncharacteristic emotional display falls on a continuum of the inverse relationship that Auden draws above between human emotions and discipline. The moment of realization that time can’t be controlled is also the moment of Fogg’s emotional unravelling.

6 “En effet, messieurs, ajouta John Sullivan, quatre-vingts jours, depuis que la section entre Rothal et Allahabad a été ouverte sur le ‘Great-Indian peninsular railway’, et voici le calcul établi par le Morning Chronicle:

De Londres à Suez par le Mont-Cenis et Brindisi,

railways et paquebots de Londres à Suez par le Mont-Cenis et Brindisi, 7 jours

[...]

De New York à Londres, paquebot et railway de New York à Londres, paquebot et railway 9 jours

Total 80 jours” (23).

[‘Yes indeed, good sirs,’ confirmed Sullivan. ‘Eighty days, now they’ve opened the section of the Great Indian Peninsular Railway from Rothal to Allahabad. This is the calculation done by the Morning Chronicle:

London to Suez via the Mont Cenis Tunnel and Brindisi,

by railway and steamship London to Suez via the Mont Cenis Tunnel and Brindisi, by railway and steamship 7 days

[...]

New York to London, by steamship and railway New York to London, by steamship and railway 9 days

Total 80 days (19).]
7 In *Michel Strogoff*, Bongie sees a similar “biological foundation for the perpetuation of a political order” in the marriage of Michel Strogoff, the hero of Verne’s novel, and his faithful assistant Nadia. Through the symbolic exchange of vows, the hero and the heroine perpetuate the imperial order that they helped restore (60). Bongie, Chris. *Exotic Memories: Literature, Colonialism, and the fin de Siècle*. Stanford, Calif.: Stanford University Press, 1991.


9 The following exchange takes place before the marriage proposal. Aouda says: “On dit cependant qu’à deux la misère elle-même est supportable encore!” [‘When there are two of you, they say, even lack of money is bearable!’]. To which Fogg replies: “On le dit madame” [‘So they say’] (290; 195).


12 While reading Frederic Moreau, the hero of Flaubert’s *L’ Education sentimentale*, Harvey concludes: “special is the way that he [Moreau] glides in and out of the differentiated spaces of the city, with the same sort of ease that money and commodities change hands” (Condition 263). Emphases added to highlight Harvey’s literary reading.


15 One of the express pedagogical objectives of the *Voyages Extraordinaires* was to instruct adolescents about what lay “beyond the frontiers of the homeland” (5). Unwin, Timothy. “Jules Verne: Negotiating Change in the Nineteenth Century.” *Science Fiction Studies*, vol. 32, no. 1, 2005, pp. 5-17.


17 Unwin discusses Julien Gracq’s account of the various spaces, of Earth and beyond, that Verne’s voyages cover (*Journeys* 27-9).

18 Unwin *Journeys* (1). I discuss later Unwin’s argument about Verne as a “writer and stylist” (4). The introduction of *Journeys* highlights how analyses focusing on endless clichés and generalisations, both positive and negative, overlook Verne’s literary skills. Read “Introduction” also for a presentation of Verne’s critical reception.

19 Read Boia (37-40) to understand how in recent times, with increasing attention to Verne’s literary qualities, as the “l’étoile de l’écrivain monte, son étoile de prophète pâlit” [‘star of the writer is rising as the star of the prophet is on the decline’] (38). Verne himself vociferously protested against attempts to credit him with predicting scientific discoveries. Boia, Lucian. *Jules Verne: Les Paradoxes d’un mythe*. Paris: Belles lettres, 2005.
“[I]l fut longtemps l’auteur le plus traduit au monde...après Lénine et la Bible.” ['[F]or a long time he remained the most translated author in the world...after Lenin and the Bible'] (8).


Also, Read Boia (11-15) for a detailed understanding of how Verne was elbowed out of canonical French literature. For a very long time Verne’s literary popularity remained relatively stable “au niveau le plus bas” ['at the lowest level'] (13).


Read Unwin (Journeys 16-19) for an overview of how by “the late twentieth century Verne’s literary interest, in France at least, was no longer in question.” By this time Verne “is firmly established as a ‘respectable’ literary figure” (18.)

All throughout Journeys, Unwin draws analogies between Verne’s writing style and the exploration of unknown territories that are the subject of Extraordinary Voyages. While Unwin’s response to Barthes (“travel is text, that text is travel”), which I quote above, serves perhaps as a signature example of Unwin’s comparison, there are several similar instances. In the first chapter Unwin counters, for example, attempts to pigeonhole Verne as a writer of science fiction. Verne’s novel approach of foregrounding science and technology and his reliance on “massive scientific and technological discourses” (13) makes for literary material that cannot be explained by prevalent understanding of literary criticism. Labelling Verne as a writer of science fiction only amounts to imposing prefabricated definitions on a writer who was exploring newer literary territories. It is this “concerted exploration of literature and its boundaries,” Unwin points out, that “is mirrored by, and mirrors, the central theme of the Voyages extraordinaires, namely, the exploration of the geographical ‘margins’ of nineteenth-century civilisation” (16). There are several other moments when Unwin equates Verne’s writing to the discoveries depicted in his novels, but I shall stop with this last one: “Words are everywhere; text is ubiquitous. Nature herself is a vast dictionary full of wondrous and exotic terminologies” (52).

Unwin laments that for an English language critic analysing Verne’s original French text there is limited “scholarship in English devoted to close textual analysis and to critical readings of him as a writer and a stylist” (Journeys 3-4).
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28 Journeys p. 2; my emphasis.

29 In Journeys Unwin points out that “the text itself is an intertext made up of, and leading back to, infinitely many other texts” (32); “Verne works from text, through text, and back into text” (53).


31 Youngs, Tim. Travellers in Africa: British Travelogues, 1850-1900. Manchester: Manchester University Press, 1994. Tim Youngs is commenting on British travelogues about Africa in the second half of the nineteenth century. The underlying premise can also be extended to other European writers exploring other parts of the colonial world. Here is the full quotation for context: "These authors wrote about Africa in the way they did because of their growing, if sometimes subliminal, unease with changes in the Britain they thought they knew so well" (1).

32 I rely on Bongie’s explanation of exoticism in Exotic Memories.

33 Refer discussion about Fogg at the beginning of the first chapter.


35 Hetzel altered Verne’s manuscripts to make them more marketable and acceptable to the readership. For instance Hetzel had “his eye on Verne’s growing Russian market, and before releasing Michel Strogoff, he consulted both the novelist Ivan Turgenev and the Russian embassy in Paris to make sure it would not cause offence to tsarist readers” (59).


37 In attempting to understand why Verne has been simplified as a writer, Philips makes a similar argument: "Thus, the dominant reading of Verne is supported by the biographical construction of the author as a man who loved excitement and faraway places, and was uninterested in politics" (131).

38 “Jules Verne a eu deux passions dans sa vie: le théâtre [...] Deuxième passion: la géographie [...] les voyages [...] voyager sur la carte, voyager par les livres, voyager en écrivant. [...] Tout Jules Verne est là. Tout chez lui est prétexte pour la géographie et pour une intrigue combinant des destins individuels, et beaucoup moins ou pas du tout des problèmes d’ordre social ou national.” (26–29; 96)

39 “point fort de Jules Verne n’est pas l’étude de la société” (16).


41 Bastié points out how In Twenty Thousand Leagues under the Sea, Verne even tipped his literary hat at the Society for Geography: as part of Captain Nemo’s library is also found the collection of Bulletins of the Society for Geography. The Bulletin has been in publication at regular intervals since 1822. It published Verne’s writing and also served as a source for his literary works.

Berdoulay is referring to: Verne, Jules. Géographie illustrée de la France et de ses colonies ... précédée d’une étude sur la géographie générale de la France par Théophile Lavallée. Paris: J. Hetzel, 1900.


Dupuy’s original: “dépeindre la terre dans sa globalité” (19).

Dupuy’s original: “une forme d’écologie humaine avant l’heure” (16).

While the title of Dupuy’s monograph, Jules Verne, l’homme et la terre, pays homage to Reclus, the introduction pays close attention to the coincidences that brought Verne and Reclus together. For instance, Dupuy remarks that both Verne and Reclus died in 1905 (15), and also that the two shared a mutual interest in Esperanto (21). Dupuy’s intention is not to show a methodological affinity but to bring forth coincidental similarities between Verne and Reclus.

Dupuy mentions briefly the political difference between Verne and Reclus: “Jules Verne et Élisée Reclus se sont rencontrés et étaient amis, même si à l’époque de la Commune ils ont eu des positions opposées.” [‘Jules Verne and Elisée Reclus met each other and were friends, even though during the Commune, they held opposing positions.’] (20).

For more on Reclus’ participation in the Commune read pp. 60-61 of: Ross, Kristin. “Rimbaud and Spatial History.” New Formations, no. 5 (Summer 1988), pp. 53-68.


John Breyer and William Butcher also comment on how Verne borrows for Journey to the Centre of the Earth (in a “widespread and blatant” manner) from the work of the technical and scientific writer Louis Figuier.


For a difference between the two geographers and their participation in the early years of the development of the discipline read Ross, “Rimbaud.”

Notes to Chapter 2


57 Thompson very briefly touches upon how Verne’s “personal travels were to make settings for several novels [...] but the vast majority of his books were set in [geographical] areas outside his experience.”

58 Terry Harpold gives a very brief account of Verne’s travels. Harpold wants to “dispense with the tiresome canard that Jules Verne never traveled far from his homes in Nantes, Paris, Crotoy, and Amiens” (18). It was only in the late 1880s that age forced Verne to restrict his travels.


60 “ouvreur de routes et de révèlateur de mondes” (Gracq 38; quoted in Chauvin).


62 Butcher, in a section titled “Man and Less-Than-Man” (48-54), discusses Verne’s attitudes toward other peoples: “the different [racial] groups are presented as varying in their degrees of modernity. Because they seem to embody stages of the past, the way might be open for exploring a significant ailleurs” (48).


65 The India described in *La machine à vapeur* is “un pays où règne encore une Nature sauvage” (53).


68 Unwin points to the “familiar danger” of isolating Verne from his own work and cultural context. This would give “the unmistakable message that the writer cannot be dissociated from the activities of a nationally identifiable group of admirers” (Unwin *Journeys*; 5). Nonetheless, attempts have been made to analyze Verne’s reception within specific geographical boundaries.


71 Ruins are “l’expression d’une véritable poétique de l’espace qui révèle un imaginaire géographique où l’homme éprouve la vulnérabilité de sa vie et de son œuvre face au temps” (50).

72 Dupuy, Lionel. “Poétique de la ruine et imaginaire géographique dans les *Voyages extraod-"

For examples read: Dupuy “Superbe Orénoque de Jules Verne.”

Yet another important set of studies concentrate on the scientific sources that Verne used in order to add layers to his spatial adventures. We now know, for example, that in *Journey to the Centre of the Earth*, “a large part of the scientific information in Verne’s novel was taken directly from the 1863 work [Louis Figuier's *La Terre avant le déluge*]. This includes both the specific scientific details incorporated in the novel and the general worldviews espoused by the protagonists” (Breyer and Butcher, “Nothing New Under the Earth”).

“le regard d’un géographe” (17).

For more, read: Dupuy *En Relisant*, pp. 29-46.

For example, in reading *Le Tour du monde en quatre-vingts jours*, Dupuy shows how this journey is not only a “voyage contre le temps” ['journey against time'] but also a “voyage dans le temps” ['journey in time'] (*En relisant* 57). By a voyage against time, Dupuy refers to Fogg’s race against the clock, or, if we look at the eighty day journey, it is a race against the calendar. By voyage in time, Dupuy refers to the protagonists’ journey across countries and various geographical spaces. These locales, through their historical, economical and social state, point to the stages of human evolution across time.

“magnifique métaphore écologique” (*En relisant* 102).

“une nouvelle Géographie Sociale” (Humeau 39).

“un espace géographique cohérent en osmose avec la nature” (Humeau 41).

“certaines des dimensions géographiques qui dominent l’œuvre de Jules Verne” (22).

“ait mis en relief les oppositions subtiles entre possibilisme et déterminisme” (27).

“sa maîtrise progressive des forces naturelles” (Landy 51).

“les sociétés sont capables de dominer les milieux naturels les plus extrêmes” (Landy 52).

I summarize Humeau’s discussion of *Five Weeks in a Balloon* (23-24).

Unwin also sees a similar parallel between Verne and Fergusson: “Like Verne with his index-cards, he [Fergusson] works from text and back into text” (*Journeys* 63).

Verne was fascinated with maps and cartography. Dozens of his works contain maps, which Verne either prepared himself or which were drafted under his supervision (Harpold 19-20).

Maps do not just serve as secondary devices that one follows to understand the written text. Harpold argues that there are “textual passages that read like maps” (19). In an engaging reading, Harpold argues that Verne’s “maps are always ambiguous and semiotically unstable objects” (19). Several others have analyzed the “rôle poétique” ['poetic role'] (Compère 69) of these maps, and their role in the “diffusion de savoirs géographiques” ['communicating geographical knowledge'] (Fontanabona). Among others, Butcher (1980) and Terrasse (1988) also discuss maps and cartography in Verne’s work.


Butcher, C.W. “Graphes et graphie: Circuits et Voyages extraordinaires dans l’œuvre de Jules Verne.” http://www.ibiblio.org/julesverne/articles/Graphes.pdf. Published in print as:


Unwin comments extensively on Verne’s relationship to his writing process. For instance, by “stepping outside of the diegetic process and showing it up for the artifice it is, Verne deliberately draws attention to the literary framework” (*Journeys* 10).

Phillips reads Verne not only against critical readings that dismiss the political relevance of Verne’s work, but also against Verne’s own personal political engagement, to show that the “geography of Verne’s literature can be read as a site of resistance, including resistance to British imperialism” (137). Mukhopadhyay discovers a subversion of “narratorial authority of British imperial discourse,” whereby, “these French novels [including Verne’s] create an international, comparative, and interdisciplinary competition between literature and history, and between colonizing power and colonized territory” (Mukhopadhyay 120).


“Circonférence d’un corps, d’un lieu plus ou moins circulaire; mesure de cette circonférence” [‘Circumference of a body, of a place more or less circular; measurement of this circumference’]. “Tour.” *Trésor de la Langue Française*. *Le Trésor de la Langue Française Informatisé*. http://atilf.atilf.fr/tlf.htm.

“One could make a similar argument about the title of *Five Weeks in a Balloon* that we have discussed above. We are reminded that both Verne as well as his travelers “somewhat naively reflect the racist and ethnocentric prejudices which at that time provided convenient justification for colonial expansion” (Chesneaux 112). This title combines units used for measurement of time, “five weeks,” along with a means of travel, “balloon,” that allows to judge locations without the need for contact. One could say that just as these three travelers are skimming over the surface of Africa, making scientific observations from afar, so does Verne remain engaged with the popular version of geography as a discipline.

When Passepartout is introduced in the novel as possessing multiple skills (among them a wandering singer and a trapeze artist), one expects him already to be Fogg’s passport to success (12; 10). Indeed, it is only through Passepartout’s resourcefulness that Fogg is able to navigate his way around the world. Passepartout’s skills also play a central role in Aouda’s rescue in India, and also later in saving the life of his companions during an attack by the Sioux in America. And does the fact that it is Passepartout who literally drags his master
across to the Reform Club at the very last minute, not say something about him being the master key to the Reform Club and a passport to Fogg’s victory?

As Fogg is always engrossed in himself, if and what he’s “thinking” no one knows, but Passepartout’s many “doings” provide for several humorous interludes. His trouble with the law after he enters a temple wearing his footwear, in contravention of local custom, is only one of many examples.


If, as Lefebvre points out, Nietzsche found the visual to be “predominant in the metaphors and metonyms that constitute abstract thought: idea, vision, clarity, enlightenment and obscurity, the veil, perspective, the mind’s eye, mental scrutiny, the ‘sun of intelligibility,’ and so on” (139), then Verne’s (Nietzsche’s contemporary) description with its abundant insistence on the visual only broadens this discovery to include fiction as well.

The “global economy is a structure that is being created by the process of globalization. The structure invites compliance from states, corporations, and other organizations in the global economy; in turn, the actions that comprise that compliance enhance the process of globalization and so strengthen the structure of the global economy. The global economy, then, is a structure that is being produced by the actions of states, corporations, and other organizations; actions that are in response to existing conditions. In this interpretation, state actions and the global economy are causing one another” (510). Webber, Michael. “International Political Economy.” A Companion to Economic Geography, edited by Eric Sheppard and Trevor J. Barnes. Oxford: Blackwell Publishers, 2003, pp 499-518. ebook. Read for further understanding of the relationship between nation-states and international economic structures.


Since the discussion engages with the semantic field of the poem written by Baudelaire, I furnish above my own literal translation. Walter Martin translates the same stanza as following:

And opium, can show how heavens move,
   Distend infinity,
   Intensify the hours, and let us see
   The emptiness of love,
   Then nauseate the soul with ecstasy.


In a letter, his stepfather, General Aupick, shares his concerns with Charles Baudelaire’s older brother: “It is urgent to remove him [Charles Baudelaire] from the slippery slope of Paris. People advise me to have him take a long sea voyage, to the Indies and India.” (quoted in Culler, 79). Also, interestingly, despite the fact that he himself never “referred in print to his voyage afterwards or speak of it to his friends” (Culler 83), this voyage became the subject of many an interesting story. Théophile Gautier “even maintained amazingly, that Baudelaire had been born in India and that recurring thoughts often took him back there, to his youthful paradise” (Culler 84).

For a brief account of Baudelaire disembarking at Mauritius and abandoning “Captain Seliz and his crew because he has the firm intention of catching the next ship back to France” (160), read: Lionnet, Françoise. “Reframing Baudelaire Literary History, Biography, Post-colonial Theory, and Vernacular Languages.” French Cultural Studies: Criticism At the Crossroads, edited by Marie-Pierre Le Hir and Dana Strand. Albany: State University of New York Press, 2000, pp. 153-83.


100 The above quotation is my adaptation of Butcher’s translation from Le tour (96-7). This adaptation reflects better the effect produced by the geographical nouns used by Jules Verne.

101 In Lefebvrian terms, this domination of space through the increasing spread of technology exemplifies the introduction of “a new form into a pre-existing space – generally a rectilinear or rectangular form such as a meshwork or chequerwork” (Production 165).

102 “The Portuguese, the first European traders to arrive, were restricted by the Ming dynasty to Macao, a fortified port the Portuguese built near the Chinese city of Guangzhou.” (Grasso et al. 28).


104 Today, as when Jules Verne wrote, Great Britain is the island that has England as one of its components. “Great Britain, also called Britain, island lying off the western coast of Europe and consisting of England, Scotland, and Wales. The term is often used as a synonym for the United Kingdom, which also includes Northern Ireland and a number of offshore islands.” “Great Britain”. Encyclopedia Britannica Online. http://www.britannica.com/place/Great-Britain-island-Europe.

105 The movement from Angleterre to Grande Bretagne plays an important role with the prefix “Grande” already making evident its increasing stature vis-à-vis Hong Kong. I italicize Grande or Great to highlight how the transition from Angleterre to Grande Bretagne plays an important role. “Grande” increases the colonizer’s stature vis-à-vis Hong Kong. “England strictly refers to a single political division of Great Britain, but it is commonly substituted for (Great) Britain ...” “Britain,” Fowler’s Concise Dictionary of Modern English Usage, edited by Jeremy Butterfield. Oxford: Oxford University Press, 2015, p. 94.


107 “The idea of a sociological organism moving calendrically, through homogenous, empty time is a precise analog of the empty time of the nation, which also is conceived as a solid community moving steadily down (or up) history.” Anderson, Benedict. Imagined Communities. New York: Verso, 1991, p. 26.

108 Hong-Kong, Nanking, England, Great Britain, Victoria Harbour, Canton, Macao, Kent, Surrey, China, Celestial Empire, Bombay, Calcutta and Singapore.

109 small island, port, island, bank, city, docks, hospitals, cathedral, Government House, roads, etc.


Apart from Lomax, many others have researched on the effects of opium on nineteenth-century Britain. Louise Foxcroft, for example also speaks about the unintended death of infants because of unregulated opium use. In addition to the legal changes that Lomax details, Foxcroft gives an account of the standing that opium had among medical professionals in Britain. Foxcroft, Louise. The Making of Addiction: The ‘Use and Abuse’ of Opium in Nineteenth-Century Britain. Aldershot: Ashgate, 2007.


“The British arrived in China in 1637 and were permitted to establish a trading post at the city of Guangzhou” (Grasso 28).


Read Le Failler, in particular chapter 1, “La question de l’Opium en Extrême-Orient” for further discussions on the India – China opium link.

“la Chine devint déficitaire au profit de l’Inde” (Le Failler 34).


“La flotte de clippers faisant le trajet Calcutta – Singapour – Chine double entre 1842 et 1858 […] intervalle qui s’étend entre les deux guerres de l’opium fut l’age d’or des grands marchands” (Le Failler 45).

“Il n’est pas excessif de considérer le trafic de l’opium comme le commerce fondateur de la colonie” (Le Failler 46).

When a war fought for the continuation of British trade in opium forces these scattered elements into a chain of uniformity, they all exemplify homogenization imposed by abstract space that “subsumes and unites scattered fragments or elements by force” (Lefebvre, Production 308).

For there “is no need to subject modern towns, their outskirts and new buildings, to careful scrutiny in order to reach the conclusion that everything here resembles everything else” (Lefebvre, Production 75).


Jennifer Hayward: “paralleling nineteenth-century capitalism in that both require an investment of time and money – along with the confidence that such expenditure will be rewarded in the long run – and both privilege abundance, even excess […] both serial novels and capitalism institutionalize delayed gratification, while the serial re-creates fiction in capitalism’s image by providing what is essentially a payment plan for narrative, thus simultaneously increasing audience and profits and lowering costs” (29). Hayward, Jennifer. Consuming Pleasures: Active Audiences and Serial Fictions from Dickens to Soap Opera. Lexington: University Press of Kentucky, 1997.

Notes to Chapter 2


Acting in the name of the queen, he would later arrest Phileas Fogg: “Au nom de la reine, je vous arrête!” ['In the Queen's name, I arrest you'] (279; 188).

When Butcher translates this sentence as “Fix pushed one into Passepartout’s hand,” he misses out on the connotation of surreptitiousness which the French verb ‘glisser’ communicates. I find the English verb ‘to slip’ more appropriate here.

But what exactly is she transformed from? While the text never explicitly states so, Phileas Fogg’s remorseful regret for having brought Aouda to London explains India’s position: we are reminded that India, for Aouda, had “devienne si dangereuse” ['become so dangerous'] (289; 194).

There is also some identity confusion at play in the novel. Predictably enough, Aouda (an *almost* European woman), even when identified with the indigenous people, belongs to the most elevated of all racial categories: “Elle était, en effet, de cette race qui tient le premier rang parmi les races indigènes” ['She did indeed belong to that race which ranks highest among the races of India'] (118; 81). How Parsi, a religious category, might conform to the definition of a race is a question that necessarily begs discussion but this detour risks to take us away from the geographical analysis of opium. Suffice to say that in this hierarchy lies the facile racism that reduced the world into a hierarchy of species where Europe and European identities hold sway.

“By ‘partial’ I mean both ‘incomplete’ and ‘virtual’. It is as if the very emergence of the ‘colonial’ is dependent for its representation upon some strategic limitation or prohibition *within* the authoritative discourse itself” (Bhabha 235-6). Historically speaking, Bhabha points to such an articulation of perceived exclusivity of the self as symptomatic of Verne’s epoch. “The colonial discourse that articulates an interdictory ‘otherness’ is precisely the ‘other scene’ of this nineteenth-century European desire for an authentic historical consciousness” (Bhabha 240). Bhabha, Homi K. *The Location of Culture*. New York: Routledge, 1994.

Hong Kong as colonial mimicry thus is produced “at the site of interdiction” such that apart from “what is known and is permissible […] [there is also] that which though known must be kept concealed” (Bhabha 239).


Le tour, pp. 18-19; Around, p. 15.


“des cercles dont les centres ne se rapportent pas” ['circles whose centers do not correspond'] (34).
“celui qui est purement mathématique (80 jours) […] et le véritable voyage, c’est-à-dire, plein de découvertes et de pays exotiques bien loin du centre londonien caractérisé par l’acte d’élargir son propre sens de l’espace géographique” (Schulman 34).

“Qui s’écarte d’un point considéré comme centre.” [‘That which moves away from the point considered as the center.’]. “Excentrique.” Trésor de la Langue Française. Le Trésor de la Langue Française Informatisé. http://atilf.atilf.fr/tlf.htm.

Chapter 3 – Dislocating the Indian Nation: Ananda Devi’s Homelands

11. It is Lionnet who attests to the real-life existence of a street named rue de la Poudrière “written with the ‘de’ that the local Creole colloquial speech eliminates […] Until the 1950s the street was frequented by prostitutes” (56). Lionnet, Françoise. “Evading the Subject: Narration and the City in Ananda Devi’s Rue la Poudrière.” *Postcolonial Representations: Women, Literature*, edited by Françoise Lionnet. Ithaca: Cornell University Press, 1995, pp. 48-68.
13. “Born in a family of Indian origin, Devi is the first writer to bring the plight of Hindu women in Indo-Mauritian society to the fore” (Tyagi 2013; 18).
14. Elsewhere in this project I also discuss the signification of Marie-Sophie’s name in the context of *Texaco*.
See the introduction and the chapter on *Texaco* in this book for a better understanding of Glissant’s use of the term “relation.”


“une esthétique du Divers”; “où tout est lié et se répond” (Belugue 52).


Diawara (whose reading I present) discusses how Senghor’s “defense of assimilation rests on a view of the world centered around France” (459).

“The veil protects, reassures, isolates. One must have heard the confessions of Algerian women or have analyzed the dream content of certain recently unveiled women to appreciate the importance of the veil for the body of the woman. Without the veil she has an impression of her body being cut up into bits, put adrift; the limbs seem to lengthen indefinitely. When the Algerian woman has to cross a street, for a long time she commits errors of judgment as to the exact distance to be negotiated. The unveiled body seems to escape, to dissolve. She has an impression of being improperly dressed, even of being naked. She experiences a sense of incompleteness with great intensity. She has the anxious feeling that something is unfinished, and along with this a frightful sensation of disintegrating. The absence of the veil distorts the Algerian woman’s corporal pattern. She quickly has to invent new dimensions for her body, new means of muscular control. She has to create for herself an attitude of unveiled-woman-outside. She must overcome all timidity, all awkwardness (for she must pass for a European), and at the same time be careful not to overdo it, not to attract notice to herself. The Algerian woman who walks stark naked into the European city relearns her body, re-establishes it in a totally revolutionary fashion. This new dialectic of the body and of the world is primary in the case of one revolutionary woman. But the Algerian woman is not only in conflict with her body. She is a link, sometimes an essential one, in the revolutionary machine. She carries weapons, knows important points of refuge. And it is in terms of the concrete dangers that she faces that we must gauge the insurmountable victories that she has had to win in order to be able to say to her chief, on her return: “Mission accomplished … R.A.S” (59-60).

Haakon Chevalier translates this title as “Algeria Unveiled” (35). Chantal Kalisa also takes up the implications of this title in relation to the change in connotations that are brought about when the title is translated from French to English. “The title in French points to the fact that Algeria (or the woman) is the subject of the action of unveiling, whereas the English title points to the objectification of Algeria (or the woman)” (n. 5 p. 190). Kalisa, Chantal. Violence in Francophone African and Caribbean Women's Literature. Nebraska: University of Nebraska Press, 2009.


This is Kalisa’s understanding of Gwen Bergner reading Fanon in: Bergner, Gwen. “Who Is That Masked Woman? Or, the Role of Gender in Fanon’s *Black Skin, White Masks*.” *PMLA*, vol. 110, no. 1, 1995, pp. 75-88. For more on this debate read Kalisa, p. 27. Kalisa furnishes further arguments to show “Fanon’s lack of regard for the role of colonized women in decolonization movements” (28).
Chevalier translates “son responsable” as ‘her chief.’ I do not agree with the translation, as it clearly is not responding to the gender specific French possessive adjective, ‘son,’ which agrees with the noun and here shows that the presumed gender of the supervisor is masculine. Emphasis added in English translation.

Varma elaborates this argument in her discussion on Fanon and the postcolonial city (8-14).


A similar argument, about women as bearers of a national identity, also appears in relation to Marie-Sophie from *Texaco*.


“cet enfant n’avait plus beaucoup de temps à vivre” ['this child was not going to live for long'] (42).

“We’re hemmed in more and more by our national identities, which become restrictive” (Hawkins 11-12).

“my mother also used to tell us stories from Hindu mythology, so in a way that has also fed into … that storytelling” (Hawkins 9). Also: “Themes common to Hindu mysticism recur: …destiny, reincarnation, spirituality, the cosmos. […] It is Karma, the belief that every action, every intention is inscribed in the destiny of all living beings, which constitutes the background of all of Devi’s characters.” Cooper, Danielle Chavy. “Ananda Devi et le poids des êtres.” Ninth Annual International Conference on Foreign Literature, 1992, Wichita State University. Quoted in Lionnet, p. 58. Original ellipses.

“La mer […] cet océan Indien qui nous reliait à l’Inde” ['The sea […] this Indian Ocean that linked us to India'] (150).

Mataji is an honorific term for mother. In Hindi as well as in other Indian languages, it is often used to refer to elderly women.

“Réfugiée derrière la parole de Gandhi, Mataji refuserait tout ce qui pourrait contredire l’illusion de la grande Inde philosophale” ['Taking refuge in Gandhi’s words, Mataji would have rejected all that could contradict for her the illusion of a great philosophical India'] (37).


Lefebvre talks about how driving a car on roads, laid with the objectives of speed and functionality, means moving along predetermined paths and directions. In order to manoeuvre this space, one relies on visual cues and can move in only one direction. It is thus that volume “leaves the field to surface” (*Production*, trans. 313 quoted in Inglis 206). For more on this read: Inglis, David. “Auto Couture: Thinking the Car in Post-war France.” *Automobilities*, edited by Mike Featherstone, Nigel Thrift and John Urry. London: Sage, 2005, pp. 197-220. A similar argument has been made in Verne’s context too.

“êtres assiégés” ['besieged beings']; “territoire diminuant” ['lands were shrinking']; “un espace délimité” ['area bounded from all sides'].

For more on this read Howells and Negreiros (133-4). Howells, Richard, and Joaquim Negreiros. *Visual Culture*. Cambridge, U.K.: Polity Press, 2012. A large number of scholars have cited Baudrillard’s use of this fable, which alone stands as a testament to Borges’ influence as well as to the pertinence of this fable as a signature moment of Baudrillard’s work. I am citing Howells and Negreiros because they also link Baudrillard’s usage of this fable to his evocation of Disneyland, something I have explored earlier in greater detail.


Symbolic exchange, according to Andrew Robinson, is a term that Baudrillard uses to speak of “the exchange of signs with the real.” Instead of living in today’s capitalist society with production as the determinative function Baudrillard finds inspiration in earlier societies that “were simply outside the logic of production.” Not determined by their place in the market of signs “[s]ymbolic exchange gives objects an individuality which rips them out of sign-, use- and exchange-value. Each object becomes unique, ambivalent and reciprocal or reversible with other objects.” Robinson, Andrew. “Jean Baudrillard: Symbolic Exchange.” *Ceasefire*, 17 Feb. 2012. https://ceasefremagazine.co.uk/in-theory-baudrillard-1/.

Pawlett also says about Symbolic Exchange: “Here there is no identity, no fixity, no value, as the bar enabling these ‘things’ is annulled” (Pawlett 97).

Seduction in Baudrillard’s work is not to be understood as purposeful wooing, that involves a binary opposition of the self and the other. Seduction happens inspite of one’s own self. In seduction, “Power relations, Baudrillard insists, are reversed or annulled: does the male ‘seducer’ seduce the woman or is he seduced by her” (Pawlett 103). Seduction “involves a play of appearances or surfaces, of signs that do not and cannot be related back to signifieds. Seduction is a ‘malicious’ use of signs, not only because it is a deception, but because it threatens to reveal that signs are never firmly attached to signifieds, that signs do not ‘capture’ referents, that the world of signs is not one of meaning and truth, but one of nothingness.” (Pawlett 104) Andrew Robinson uses a production-related vocabulary to describe seduction: “Seduction is the reversal of production. Production brings things into existence, whereas seduction makes things disappear, after initiating them into a different type of existence. Seduction is governed by a secret rule, hidden behind and counterposed to the law. It renders a subject unidentifiable to him/herself.” (https://ceasefremagazine.co.uk/in-theory-baudrillard-1/)

Pawlett 98. The quotation within belongs to Baudrillard: *Symbolic Exchange and Death* (109).


Also, read Raza for the right-wing insistence on founding Indian history on Hindu dogma and myth. This article is only one among several discussions critical of the academic changes that India saw after 2014 national elections: Raza, Danish. “Saffronising Textbooks: Where Myth and Dogma Replace History.” *Hindustan Times*, last updated 8 Dec. 2014. www.hindustantimes.com/india/saffronising-textbooks-where-myth-and-dogma-replace-history/story-CauM4dmmsPGrjZ3APAvNxO.html.


Radhika Desai strikes a cautious note as she states that it might be premature to claim any outright parallels with Fascist Germany. Nonetheless, echoing Bidwai, Desai points to parallels that indicate how the new government’s “character and path to power evince similarities to fascism strong enough that it would be a dereliction of intellectual duty not to consider them” (48). Desai, Radhika. “A Latter-Day Fascism?” *Economic & Political Weekly*, vol. 49, no. 35, 2014, pp. 48-58.


“In his election campaign meetings, Modi harped upon the Gujarat model of development based on rapid industrialisation by providing necessary incentives to the business houses to set up industries and businesses and focusing on development of infrastructure such as roads, ports, electricity and water” (45). Palshikar, Suhas, and K. C. Suri. “India’s 2014 Lok Sabha Elections: Critical Shifts in the Long Term, Caution in the Short Term.” *Economic & Political Weekly*, vol. 49, no. 39, 2014, pp. 39-49.


Chapter 4 – Martinique: Space, Language, Gender

1 All quotations in French attributed to *Texaco* are from the following edition: Chamoiseau, Patrick. *Texaco*. Paris: Gallimard, 1992.
3 “L’endroit était magique.” (326)
4 “békés white Creoles of Martinique, descendants of old established colonial planter families. Fluent in Creole, they speak accented French” (*Texaco*. Trans. Glossary; 397).
Créole, creole, Creole and créole are problematic terms that this chapter discusses. As is clear from the various experts cited in this chapter, these terms are often interchangeably used to designate either the language, the people or the culture.


“Chamoiseau n’a pas fait un compromis entre le français et le créole en les mélangeant. Sa langue, c’est le français, bien que transformé ; non pas créolisé […] mais chamoïsé.” ['Chamoiseau did not compromise by mixing French and Creole. Although transformed French is his language; not creolised […] but chamoisified.']. Kundera, Milan. “Beau comme une rencontre multiple.” Infini, vol. 34 (Summer 1991), p. 58.


One must note that duRivage sees in the Mangrove swamp, where Texaco is located, a metaphor for the Creole people: “The mangrove swamp is also the metaphor for the hybridity of Creole society. It is a place where land and sea, animal and vegetable meet. Because of these contradictions, it is a metaphor for the Creole people” (41). duRivage, Françoise. “Texaco: From the Hills to the Mangrove Swamps.” Thamyris, vol. 6, no. 1, Spring 1999, pp. 35-42.


It is conventional for French books to have their table of contents at the end.


Delphine Perret, for instance speaks of how in some of Chamoiseau’s novels the character named ‘marqueur de paroles,’ an ethnographer, is inspired by Glissant. Perret, Delphine. La Créolité: Espace de création. Martinique: Ibis Rouge Editions, 2001, p. 13.

“...the French word geste means both “gesture” and geste as in chanson de geste, a collection of epic poems centered around the same hero.” Texaco trans. Glossary, p. 399.

“Gibier” in French means “game,” including birds. Glissant in addressing Chamoiseau as Gibier is playing on the presence of “Oiseau” (which in French means “bird”) in the names of both Chamoiseau and Oiseau-de-Cham, the putative author of Texaco. Translators of Texaco explain the name Oiseau de Cham as: “(lit., Bird of Shem; phon., Bird of the Field) the shadowy (and unacknowledged) figure of the author. Appearing in previous works of Chamoiseau, he is always cast as a marginal character struggling with a study of martinican life (fr. Afterword). Oiseau de Cham is a word play on Chamoiseau (Cham-oiseau), the author’s name. The storyteller’s play on his own name is a traditional motif.” Texaco trans. Glossary, p. 400.

Interestingly, Chamoiseau quotes Glissant in the epigraph of Texaco, and the translators of the novel point out that Glissant too names Chamoiseau “Gibier” in the epigraph of one of his works: “In one of the book’s epigraphs, Edouard Glissant, author of the seminal Caribbean
Discourse, participates in that play by calling Chamoiseau (or Oiseau de Cham) ‘game’.

Although it must be pointed out that “là” could also evoke “gibier.” “You, game...are nothing but a city-blackman: that’s where you have to speak from...” – a quotation from Edouard Glissant, because of the ambiguity of the English word, ‘game’ gives the reader no clue that it refers here to ‘gibier’” (“Translators on a Tight Rope” 93).


Chris Bongie in his Islands and Exiles situates the polemics that ensued between Le Brun and the Créolistes within the larger identitarian debate relating to the region, only to find himself “unsatisfied” (347) by the two intellectual positions. Read from pp. 341 to 347 for a nuanced understanding of their disagreements over questions of Créolité and belonging. Bongie, Chris. Islands and Exiles: The Creole Identities of Post/colonial Literature. Stanford, Calif.: Stanford University Press, 1998.

Quoted in Le Brun, Annie. Statue cou coupé. Paris: J.-M. Place, 1996. no pagination. When questioned about his reaction to Le Brun, Chamoiseau portrays it as part of an impassioned debate: “Writers and intellectuals have never been kind to each other [...] Sure, the debates are lively. Why are they lively? Because they’re impassioned” (“Créolité Bites” 158). For more on the reaction of Jean Bernabé and Raphaël Confiant read the interview pp. 157-8.

Price, Richard, and Sally Price. “Shadowboxing in the Mangrove.” Cultural Anthropology: Journal of the Society for Cultural Anthropology, vol. 12, 1997, pp. 3-36. Read also for a detailed account of Chamoiseau’s exchange with Annie Le Brun. Richard Price and Sally Price also explain how “the way the créolistes theorize gender and deploy masculinist strategies in the practice of their profession erases and silences women” (19). From an ethnographic perspective, the authors suggest “that the créolistes’ masculinist position emerges directly – and uncritically – from the routine sexism of Martiniquan daily life” (16).

Gerard Genette defines “the epigraph roughly as a quotation placed en exergue [in the exergue] ... at the edge of the work, generally closest to the text” (Genette, Paratexts 144). Let us point to this “edge” as a site which “consists of commenting on the text, whose meaning it indirectly specifies or emphasizes” (157). Genette, Gérard. Paratexts: Thresholds of Interpretations. Trans. Jane E. Lewin. Cambridge, U.K.: Cambridge University Press, 1997.


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“une malheureuse qui vivait à côté avec sept enfants” ['a poor woman who lived next door with seven children and a series of men'] (264; 239).

“qui portait neuf enfants” ['who brought nine children'] (332; 302).


McCusker discusses how Chamoiseau is “haunted” by “doudou” poets: “Chamoiseau emphasizes the strangeness of the word, its associations with the tropical, the colourful, and the exotic, and its implications in a writing lacking breadth and depth, which was oblivious of the horrors of slavery.” McCusker, Maeve. “Writing against the Tide?: Patrick Chamoiseau’s (Is)land Imaginary.” Islanded Identities: Constructions of Postcolonial Cultural Insularity, edited by Maeve McCusker and Anthony Soares. Amsterdam: Rodopi, 2011, pp. 41-62.


For more on how Glissant’s “political position was radically different from that of Aime Cesaire” read the first chapter of Dash’s book. The chapter is titled “Contexts” (4-25). Possible English translation for this French name – ‘Antillean-Guyanese Front for Autonomy.’


Notes to Chapter 4


45 “pour moi la créolité c'est une mauvaise interprétation de la créolisation. La créolisation est un mouvement perpétuel d'interpénétrabilité culturelle et linguistique qui fait qu'on ne débouche pas sur une définition de l'être” ['for me créolité is a poor interpretation of créolisation. Créolisation is about a perpetual movement of cultural and linguistic interpenetration which makes it impossible to arrive at the definition of the being'] (21). Gauvin, Lise. “L’Imaginaire des langues: Entretien avec Édouard Glissant.” Études françaises, vol. 28, nos. 2-3, 1992, pp. 11-22.


47 “processus qui joue dans les Antilles, joue aussi dans le monde entier. Tout le monde se créolise, toutes les cultures se créolisent à l’heure actuelle dans leurs contacts entre elles” (Gauvin 21).


49 “premier embryon institutionnel d’un vrai laboratoire d’analyse antillais” (Fonkoua 111).

50 To see how Glissant’s recently launched journal Acoma and the IME were criticized for their silence on the issue of Martinique’s political status, and their general apolitical bearing read Fonkoua, pp. 109-11.

51 “discours et langage scientifiques” (Fonkoua 111).


53 More specifically, Jonaissant explains how, despite the fact that at the level of secondary school, different academies decide keeping in view regional needs, at the level of other examinations for training teachers, it is always a centralized pattern of questioning that prevails: “Therefore, it is clear that a marked preference for canonical metropolitan French literature overdetermines the choice of examination topics, and even the questions in the field of comparative literature leave no room for Francophone literatures or writers from outside of Europe, or even outside of France. These examination topics, more than any other source, reveal the true state of literary studies in Martinique and Guadeloupe, which is almost entirely similar to the situation in the Hexagon, particularly in the field of teacher training” (59).


“La légitimité ou illégitimité de l’emploi du mot ‘créole’ en dehors de la sphère littéraire fait appel à la compétence du sujet parlant.” [“The legitimacy or illegitimacy of the usage of the word ‘creole’ outside of the literary sphere depends on the competence of the speaking subject.”] (Coursil).


Translators of Texaco translate this Creole sentence as: “I am going down to City, He lives in city. This fellow is from City, from Fort-de-France” (Texaco trans., 386).


“Transidiomatic practices are the result of the co-presence of digital media and multilingual talk exercised by deterritorialized/reterritorialized speakers” (62).


Speaking of how it was the movement of slave populations that resulted in the creation of various Creoles across the globe, Mair also reminds us that "creoles are languages which owe their existence to the movement of populations, and very frequently they themselves have
become languages on the move” (442). Mair, of course, is referring to how populations of these Caribbean islands subsequently traveled across the globe, taking along with them their linguistic idiom; the literal parallel with Créolité’s outward movement from the Caribbean toward the world is nonetheless interesting to note.


And, hasn’t the body always been central to understanding the function of space? Doesn’t even Jameson remind us that it is the human body which has borne the brunt of “post-modern hyperspace,” the disorienting product of unbridled capitalism: “transcending the capacities of the individual human body to locate itself”? Here is the full quotation for larger context: “So I come finally to my principal point here, that this latest mutation in space – postmodern hyperspace – has finally succeeded in transcending the capacities of the individual human body to locate itself, to organize its immediate surroundings perceptually, and cognitively to map its position in a mappable external world” (Jameson, *Postmodernism*; 44).

François duRivage provides numerous examples of how “Texaco is the legacy of Noutéka” (38). The hills as a source of historical knowledge is important because the “hills are also a place of freedom for it is where the maroons, the slaves escaped from the plantation used to go and hide” (duRivage 36).

“Women actively and passively, through the changing nature of their everyday lives, their position in the family, the household and in the workplace, all of which have been affected by the social relations of local globalism and its associated geographic restructurings, are challenging the gendering of space as they disrupt conventional associations between
Whiteness, masculinity and the workplace, for example, between gender and political power, between femininity and accepted definitions of sexuality. At a range of spatial scales, from the most local in the home to the global scale, women and people of colour have challenged conventional assumptions about the relationships between identity, both individual and group, and location, as well as the theoretical basis of Enlightenment thought. Old associations between a place and a people, be it a community, a region or a nation, are breaking down and are being reforged at the end of the twentieth century” (38). McDowell, Linda. “Spatializing Feminism: Geographic Perspectives.” Body Space: Destabilising Geographies of Gender and Sexuality, edited by Nancy Duncan. London: Routledge, 1996, pp. 28-44.


“la femme [antillaise] peut-être considérée comme le lieu où l’histoire a des possibilités de se conserver, de se perpétuer. Les femmes sont la symbolique d’une mémoire possible” (Kemedjio 43).

“le corps de la femme [martiniquaise] va devenir le lieu de formulation de la résistance aux structures d’oppression” (Kemedjio 38).


Chapter 5 – Out of Place: French Family at (Algerian) War


4 Mirroring Sharp’s contention, Mariusz Czepczyński also gives the example of Philo and uses the word “terrifies” to speak of how this “dematerialization of geography still worries and sometimes terrifies some of the experienced traditional researchers” (25). Czepczyński, Mariusz. Cultural Landscapes of Post-Socialist Cities: Representation of Powers and Needs. Aldershot: Ashgate, 2008. Czepczyński in the first chapter, titled “Geographical Studies of Cultural Landscape,” also provides an historical account of the methodological transforma-
Notes to Chapter 5


7 Such is the complexity of spatial engagement in Haneke’s oeuvre that Ben McCann and David Sorfa devote an entire section titled “Space” of their edited volume to questions of space and spatiality in Haneke’s work. From the relevance of travel as a means of evading one’s location (Justice) to the interaction between the space of the city and the ethics of hospitality toward others in *Code Inconnu* (Geyh), these chapters open up various ways of situating Haneke’s cinema along spatial matrices. *The Cinema of Michael Haneke: Europe Utopia*, edited by Ben McCann and David Sorfa. London: Wallflower Press, 2011.

8 In the context of Haneke’s *Code Inconnu*, Geyh briefly deploys similar spatial dynamics to explain the relationship between the inside and the outside of the human subject: the relationship between the “internal otherness” and the “external Other” (111-12).


Haneke, Michael. *Interview on Caché with Serge Toubiana* (DVD). All quotations by Haneke about *Caché*, unless otherwise stated, are taken from this interview.


Szalai, Jennifer. “Habits of Seeing: The Unsettling Films of Michael Haneke.” *Harper’s*, vol. 315, no. 1890, 2007, pp. 68-75. On p. 74, one can find more about how “certain critics were determined to assume the answers that Haneke so carefully withheld.”

Ezra and Sillars, introduction, p. 211.


House, Jim, and Neil MacMaster. *Paris 1961: Algerians, State Terror, and Memory*. New York: Oxford University Press, 2006, p. 1. House and MacMaster contextualize this demonstration by explaining it as part of FLN’s desire to exert pressure on de Gaulle’s government: “Through a total mobilization of the Algerian community, a pacific demonstration which included women, children, and the elderly, the FLN intended to dramatically show the media and international opinion its uncontested popular support base as the unique voice of Algerian nationalism and reinforce the position of its leadership which was currently engaged in negotiations for independence with de Gaulle’s government.” For further information on the background and history of 17 October 1961 read House and MacMaster, pp. 1-31.


“Nous savons tous, qu’est-ce qu’on [sic] peut manipuler avec, avec l’image” [‘We know what we can manipulate with, with the image’].

“Ça c’était aussi le thème de plusieurs de mes films” [‘This was also the theme of many of my films’].


“The events of 17 October 1961, when a protest against French policy in Algeria sparked a huge police operation in which hundreds of demonstrators were killed or injured, were not acknowledged at the time, nor for decades afterwards” (34). Wheatley, Catherine. “Secrets, Lies & Videotape.” *Sight and Sound*, vol. 16, no. 2, 2006, pp. 32-6.

Interestingly, it was not during a committee or a fact-finding mission devoted to October 1961 but during a trial against Papon for his role in the deportation of Jews during World War II that the extent of his culpability in October 1961 became known: “As the French media showed a growing interest in the events of 17 October, so there was also a demand for the opening of the state archives. A rapid shift in this direction occurred as a result of the high-profile trial of Maurice Papon (October 1997-April 1998) for crimes against humanity during the Second World War, during which the prosecution seized the opportunity to launch what the defence lawyers called the ‘trial within a trial’, an exposure of Papon’s repressive role as Paris Prefect of Police in 1961” (*Paris 8*).
While replying to a question about why only a few words in the film explicitly make the connection with the war of Algeria, Haneke says: “Je voulais pas appuyer sur ce point-là.” [‘I did not wish to lay stress on this point.’]


Bayraktar also points out how, in *Caché*, “[m]ultiple temporalities and spaces get interwoven in these sequences, expanding into the colonial past and to various geographical locations beyond the borders of France” (88). Bayraktar, Nilgün. *Mobility and Migration in Film and Moving-Image Art: Cinema Beyond Europe*. New York: Routledge, 2016.


Jacques Coursil explains this “prophétie du passé” [‘prophetic vision of the past’] in greater detail. In particular read note 5 on page 93.

In pointing out how and why the film was attractive to a particular kind of viewer, Mark Cousins too speaks about the connection that these viewers have with its characters. *Caché* “made certain types of people and groupings semiconductors for its suture, mystery and anxieties […] Not only did it intrigue, but it featured people whose social lives are organized like those of the middle-class, urban, ideas-aware groups that journalists dismissively call the chattering classes […] *Caché* held a mirror up to such socio-intellectual networks and showed them anxieties which, to them, were unexpected, clever and stimulating” (“After the End” 224).


*Caché*’s “terrible realism” serves as a cinematic reminder of the spectator being an accomplice to the colonial crime. Read Celik for an interesting analysis of *Caché*’s realism as a means of engaging with the “absence of colonial history” and with the “incomplete nature of our vision” (61).


“Allons il l’a fait. Il lui a coupé la tête… Le coq sautait… Majid était couvert de sang.” [‘Well, he did it. He cut its head off… The cock was bouncing around… Majid was covered in blood.’].
Ambe J. Njoh in a book about French techniques of urbanism in foreign lands shows that right from colonial street designs, which aided “security and surveillance activities” (5), to the implementation of an outright racial segregation through urbanism, in myriad ways space management facilitated the French colonial project abroad. “By racially segregating colonial towns, officials were able to control the movement of native population. It is thanks to racial segregation that French colonial authorities were able to restrict the movement of colonial subjects despite the shoestring budgets of most colonial governments” (7). Njoh, Ambe J. *French Urbanism in Foreign Lands*. Cham: Springer International Publishing, 2016. ebook.
