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MARTINICAN NOVELIST, essayist, dramatist, and poet, Edouard Glissant is a dominant voice in Caribbean literature today. He joins Aimé Césaire and the late Frantz Fanon in defining an authentic Antillean identity and promoting a discourse of revolt. In their attempt to articulate the Caribbean experience, all three have contributed seminal texts: Césaire's Negritude poem, *Cahier d'un retour au pays natal* (1939), Fanon's psychoanalytical study of domination, *Peau noire, masques blancs* (1952), and Glissant's analysis of dispossession coupled with a call for pan-Caribbean consciousness, *Le Discours antillais* (1981).

While acknowledging the historical contribution of the Negritude movement to the creation of Caribbean cultural identity, Glissant rejects it for *Antillanité.* Both cultural concepts privilege the Black experience in Africa and the Caribbean, but Glissant's *Antillanité,* a concept that expresses Caribbean specificity, accentuates the social, cultural, and historical bonds that link the islands to one another, whereas Césaire's Negritude emphasizes a return to African roots. Glissant's intent is to recover the lost past of islands whose African heritage has been overshadowed by the trauma of slavery and whose history reveals significant gaps. This recovery of lost identity involves historical reconstruction. Transforming an "anti-history" (a history that has been falsified or remains missing) into an authentic historical presentation, Glissant refuses simplistic or artificial synthesis and emphasizes the complexity, contradictions, and opacity of his Caribbean heritage. He not only seeks historical truth but a language and style with which to express rupture, dispossession, and alienation.

The writer's creative and theoretical texts are informed by historical events rooted in a specific dream, illusion, and human error—Columbus's mistaken idea that west of Genoa lay the Indies. The Italian explorer's voyage resulted in the destruction of the indigenous Carib people who were replaced by the poet's ancestors, deported, enslaved Africans, a human cargo sacrificed to Europe's triangular trade. When the explorer reached the wrong shores, a "new" Indies, the West Indies,

were invented and an illusion maintained. Speaking for Columbus, the poet exclaims:

> Et si les Indes ne sont pas de ce côté où tu te couches, que m'importe!
> Inde je te dirai. Inde de l'Ouest: afin que je regagne mon rêve.

Conflict between dream and reality—*pays rêvé, pays réel*—sets in motion a series of antitheses that serve to structure Glissant's fictional world marked by dispossession: "C'est l'Inde de souffrance, après les Indes du rêve" (*P* 135). Binary opposition occurs in Glissant's work with respect to landscape, history, language, and collective voice. For example, the Martinican landscape reveals nature's bounty and human poverty. An official history of European conquest written in French conflicts with the oral record of indigenous resistance transmitted in Creole. Finally, the Caribbean collective voice opposes the runaway slave's cry of revolt to the submissive servant's discourse of compliancy. Glissant restructures Fanon's Manichean universe divided between colonizer and colonized to include another binary opposition, this one situated within the collective voice itself. He portrays a fragmented Martinican society in which the colonized—Mulattos, Africans, Asians—struggle among themselves, against each other, and against their colonizers, privileged Békés, Martinican-born whites who hold economic and political power tightly in their grip.

The dichotomy between revolt and conciliation that characterizes the collective voice finds expression in *Le Quatrième Siècle* (1964), a novel in which one family, the Longués, resist slavery by fleeing to the densely wooded highlands of the interior in contrast to another, the Béluses, who submit to the life of the plantation. Glissant applauds the rebel, whom he terms *le marron primordial,* but refuses to privilege one voice, insisting that those who resist captivity through "marronage" must maintain links of communication with those who adapt to European colonialism.[2]

The term *marron* (maroon, in English) applies to the runaway slave who, by disappearing into the wilderness, regains freedom and preserves African traditions. Derived from the Spanish *cimarrón,* wild animal, it projects an image of the noble savage. The Antillean rebel is crucial to Glissant's project of recovering lost history: on the one hand, the maroon is the figure who refuses assimilation; on the other hand, he or she has been misrepresented and denigrated by colonial authorities who

will not acknowledge any heroism on the part of the indigenous population. "Le Nègre marron," Glissant explains, "est le seul vrai héros populaire des Antilles, dont les effroyables supplices qui marquent sa capture donnent la mesure du courage et de la détermination."[3]

By moving the marginalized figure of the Maroon to the center of Caribbean history, Glissant engages in the process of reinterpreting history and filling in the gaps; he uses a subversive figure to reclaim a history that has been denied, denigrated, falsified. However, the historian finds the Maroon's past difficult to trace; the fugitive's survival depended upon being illusive and enigmatic, disappearing into the high country without a trace and remaining invisible to plantation owners. Bernadette Cailler explains: "le chemin du refuge primordial est 'non tracé,' mais il existe, inscrit en creux au non-clair de la végétation, des roches, de l'air, du brûlé, signe gravé sur les corps même (trace du fouet)."[4] Thus, as Glissant explores his island's collective memory, tracing subversion and rebellion to their clouded origins, he becomes aware that historical discourse is relative, discontinuous, contradictory, opaque.

Although Glissant's work has gained importance in the realm of Francophone literature, his poetry has received less attention from literary critics than either his novels or essays. Yet it is a challenging genre for the writer who fuses experimental language with political engagement and probes individual and collective memory. Focussing on Glissant's poetry, on his use of poetic language and imagery to transmit his people's cultural experience, I will examine the ways in which the poet expresses the rupture and dispossession—as well as the pain—that haunt Antillean collective memory.

Among Glissant's earliest published works, *Les Indes* (1956), a six-part epic poem that relates Caribbean history from Columbus's voyage to the European conquest and slave trade, illustrates the poet's relationship to collective memory and the Antillean landscape. *Les Indes* begins as an epic, promising praise for European adventure and discovery:

> Sur Gênes va s'ouvrir le pré des cloches d'aventures.
> O lyre d'airain et de vent, dans l'air lyrique de départs,
> L'ancre est à jour!... (*P* 79)[5]

Despite the joy and optimism, accentuated in the poem by alliteration and the inversion of syllables (*lyre d'airain/l'air lyrique*), sailors who

embark on Columbus's ships experience fear of the unknown, boredom at sea, and risk death from disease, all trials the Africans will face in turn. The opening of new space for Europeans ("Sur Gênes va s'ouvrir...") will result in closed space, confinement for the Africans who, unlike the European sailors working freely on deck, are shackled and brutalized in the ship's hull. Glissant's epic becomes an "anti-epic" even before the poet depicts the horrors of the slave trade, for Columbus's discovery of the Caribbean islands opens the way for exploitation as Conquistadores, seeking riches, arrive to plunder:

> Ils ont, pour allouer l'or de la vierge, une balance; et pour tuer, ils sont peseurs de foudres.
> Leur langage te sera viril, ô terre, ô femme éblouie, ton sang rouge mêlé à ta glaise rouge. (*P* 115)

The drama of discovery and conquest is clearly gender specific; the land is female, the explorer and conquerors, male. Presenting the conqueror as narrating subject, the poet depicts a passionate invader who first attempts to seduce the land he desires:

> Ne soyez pas mystérieuse, à ce point de cacher les merveilles de votre corps
> Je veux descendre en vous aussi loin que la vie peut permettre... (*P* 119)

When the land refuses to give up its riches willingly, the conqueror threatens violence and subsequently rapes, plunders, and destroys the indigenous civilization:

> Chienne! Je brûlerai midi sur ton ventre, et j'égorgerai
> La brebis de chaque case, et violerai l'enfant de ta nuit douce, pour ce rêve! (*P* 130)

With the Carib tribes decimated, one record of atrocities replaces another as Africans are shipped across the Atlantic to work on the sugar plantations: "On a cloué un peuple aux bateaux de haut bord, on a vendu, loué, troqué la chair" (*P* 143). Abandoning lyric verse for a series of prose poems in section four, the poet describes the suffering and inhuman conditions of the sea journey:

> Un d'eux, qui profitant d'une mégarde des chiourmes, tourne son âme vers la mer, il

s'engloutit. Un autre abâtardi dont le corps est sans prairie, sans rivière, sans feu. Un qui meurt dans sa fiente consommée à la fétidité commune. Un ici qui sait sa femme enchaînée près de lui: il ne la voit, mais il l'entend faiblir. Et Un qui sait sa femme nouée au bois là-bas d'un négrier: il ne la voit mais il l'entend partir. (*P* 144)

Referring to the captured slave in the third person—"Un d'eux"—the poet as narrator accentuates the slave's position as object, merchandise for sale, in contrast to the conquering, narrating subject, "je" of a discourse of rape and plunder. Moreover, as captive, the African has become anonymous, leaving his name behind in Africa, *pays d'avant.* The poet as historian can trace the slave's itinerary from one shore to another, but cannot recover individual names. In the new world, *pays d'ici,* names are forgotten, omitted, imposed by others upon the captive who, in anonymity, foreshadows the anonymous Maroon whom the poet will transform into a national hero. Through the repetition of subject ("Un d'eux," "un autre," "un," "un ici," "et un"), subject and verb ("Un ici qui sait," "Et Un qui sait"), preposition ("sans...," "sans...," "sans...") and enumeration ("prairie," "rivière," "feu"), he borrows stylistic devises from the griot, the African storyteller and oral historian, and inserts oral tradition into the written text.

Concluding this passage with the verb "partir," the poet emphasizes the ambiguity and danger that the Middle Passage, the slave's voyage from Africa to the Americas, represents for the captive. Is this a journey to a new continent or a journey to death? Moreover, he contrasts the joyous departure of the ships of discovery—"dans l'air lyrique de départs,/L'ancre est à jour!" (*P* 79)—with the sad and ominous departure of the captive African—"on a vendu, loué, troqué la chair" (*P* 143).

Symbolically, the sea is usually an ambivalent signifier; a symbol of life and vitality, it is a reminder of suffering and death. Gaston Bachelard studies sea imagery as a major element of the human imagination and explores the duality of life and death embodied in the signifier. On the one hand, he finds the sea to be a nourishing, restoring force; he equates sea water with "le lait de la nature Mère."[6] On the other hand, he notes that sea waters represent the journey to death, "ce départ du mort sur les flots" (*ER* 99). In the history of the Caribbean, where men and women have been victims of natural forces and colonialism, the sea often appears as a negative referent. Threatened by nature when violent storms sweep in from the Atlantic, the islander learns that the sea is implicated in the Antillean historical experience of rape and plunder, oppression and slavery. Not only did explorers's ships open the way to

"bateaux négriers" that transported slaves from Africa to Caribbean shores, but the sea became the watery grave for slaves who died on route, succumbing to disease, violence, despair. According to African mythology, all the great waters and many lesser ones are believed to be inhabited by powerful beings.[7] Benevolent spirits, however, appear to have abandoned the Africans wrenched from their homeland and carried away in slave ships.

In symbolic terms, the sea waters were made impure through slavery. A Bachelardian analysis of Glissant's sea imagery is particularly instructive because of his distinction between pure and impure water. Bachelard writes that "Une goutte d'eau pure suffit à purifier un océan; une goutte d'eau impure suffit à souiller un univers" (*ER* 194). Waters made impure through slavery, however, can be purified. Giving a Bachelardian reading to Glissant's novels, Ada Ugah finds that he distinguishes between impure water as symbolic referent for the Antillean past and pure water as the expression of an optimistic future.[8] In other words, Glissant uses sea imagery not only to explore the past but also to exorcise it. Hence, recovery and disclosure of Caribbean history result in individual and collective exorcism, a letting go that allows the poet to conclude this historical flashback on a note of tempered optimism and reconciliation:

> Voici la plage, la nouvelle. Et elle avance pesamment dans
> la marée,
> La mer! ô la voici, épouse, à la proue, délaissant l'ancre.
> Elle roule, très-unie: sur sa route non-saccagée. (*P* 171)

By tracing the slave's nightmare back to Columbus's original dream of a passage to India, Glissant suggests that Antillean descendants of African slaves can move beyond the trauma to construct a future.

Delving into the Antillean past, Glissant reveals the opacity of a dual legacy, European and African. Not only is the anonymous African captive unable to return to his origins, but the explorer who opened the way to conquest remains an historical figure of clouded origins. Was Columbus Italian or a Spanish Jew? Was his name Colombo, Colomo, Colom, Colón? Most important, did the lure of gold, religious inspiration, a thirst for adventure, or all of the above impel him to make the voyage? Glissant refers to "Les Grands Découvreurs," in the plural but not to Columbus by name. Hence, the fifteenth-century explorer and the African captives that follow him remain anonymous in an epic poem

which, as Alain Baudot notes, exchanges larger than life heroes for humble witnesses of daily life.[9] Moreover, the poet's belief in the common people encourages him to praise anonymous maroons, "les Conquérants de la nuit nue" (*P* 59) while acknowledging the significant contributions of illustrious leaders of Antillean resistance—Delgrès, Toussaint, Dessalines. Thus, the poet-historian succeeds in filling in blank spaces of history.

Glissant's decision to recall Columbus's voyage confirms the poet's intent early in his career to espouse *Antillanité,* to write from a perspective that privileges Antillean specificity and opens the way for diversity, for the multiplicity of narratives that relate the history of the Caribbean. At the same time, *Les Indes* reveals Glissant's preoccupation with the discovery *self* makes of the *other,* specifically with regard to the European explorer's inability to appreciate a non-Western culture. Upon encountering sparsely clad Caribs who spoke a language he did not understand, Columbus judged the indigenous population to be lacking in language and culture. His reaction to the Caribs foreshadowed further examples of European intolerance.[10]

Given the theme of European conquest, the use of allegorical figures, and the lyrical verse of Glissant's epic poem, critics have compared *Les Indes* with Saint-John Perse's poetry (*Eloges, La Gloire des Rois, Anabase*). Calling *Les Indes* an anti-Anabase, Cailler finds the desire to seek new worlds a common theme in the works of both poets, but contrasts Perse's praise of solitude with Glissant's sense of community, and the French poet's willingness to excuse the conqueror's violence in opposition to the Antillean poet's condemnation of European plunder.[11] Similarly, Roger Toumson views Glissant's poem as a "calque négatif" of Perse, one that denounces Perse's silence regarding the resistance to European conquest.[12] Setting Perse's attempt to impose order on a world in flux against Glissant's celebration of formlessness, J. Michael Dash concludes that mutation, as embodied in the *poétique de la relation* (cross-cultural poetics) is at the heart of Glissant's creativity and significantly absent from Perse's work.[13]

Not only does Perse project the voice of the conqueror in contrast to Glissant who gives voice to his conquered people, but the aristocratic French poet born in Guadeloupe expresses the quest for a universal, whereas Glissant seeks to shape a future in a land marked by violent conquest. Writing of Perse's relationship to the Antilles, Glissant observes that "La boue du morne griffe à ses bottes mais son regard est au-

delà."[14] Hence, Perse occupies a position in Antillean literature similar to that of Camus in Francophone, Maghrebian letters; both share a decor, but not an ideology, with the colonized.

Glissant does share an ideology with Aimé Césaire who expresses the point of view of the colonized. In *Cahier d'un retour au pays natal* (1939), Césaire speaks for

> Ceux qui n'ont explorée ni les mers ni le ciel
> Mais ils savent en ses moindres recoins le
> pays de souffrance.[15]

Paying direct tribute to the maroon's courage, "et le jarret coupé à mon audace maronne" (*C* 129), Césaire wrote the maroon into his text before Glissant moved the marginalized figure to the center of Caribbean history.[16] Moreover, the *Cahier* that provided numerous Third-World writers with a blueprint for a literature of revolt, led Glissant to the decentered subject, a model crucial to his development as a Caribbean writer and theorist of *Antillanité.*[17]

Glissant's most recent collection of poetry, *Pays rêvé, pays réel* (1985), attests to his continued commitment to unearth the past in its complexity, contradictions, and opacity. A long poem divided in eight sections, it bears traces of the legacy of Columbus's voyage; annihilation of the Caribs, Middle Passage, slavery, marronage, all inform the poet's view of the past and the present. However, Glissant now rejects chronological organization, discarding the linear narration of the epic poem. Instead, he posits two time-frames, a *pays rêvé,* the atemporal oneiric landscape of a mythic Africa, and a *pays réel,* the Martinican landscape of his fiction. Each evokes a cast of characters: *pays rêvé* depicts mythical Africans that include Ichneumon, the storyteller, Milos, the blacksmith, and Laoka, an African goddess; *pays réel* presents protagonists of his earlier novels, Mathieu, Thaël, and Mycéa, political radicals intent on transforming Martinique's social and political structure. Thus, Glissant moves toward dissolving two boundaries, one between dream and reality, the other between poetry and prose.

An important distinction between poetry and prose lies in the special relationship each has to memory. In his study of Glissant's work, Daniel Radford explains that "A travers les romans, la mémoire est délimitée par sa géographie; dans la poésie, la mémoire est éternelle, elle est le chant et l'infini du chant, elle est la clairvoyance du rêve."[18] In his view,

Glissant's poetry probes inner consciousness in a way that his prose, constrained by time, geography, and grounded in realism (albeit poetic realism), cannot. Transmitting the historical reality of conquest and slavery in the Caribbean, *Les Indes* does not lend itself to the evocation of an oneiric landscape of mythic ancestors. *Pays rêvé, pays réel* moves beyond the epic to explore cultural identity as a concept embracing both the unconscious and the conscious—myth, dream, and reality in all their contradictions and opacity. Furthermore, unlike *Les Indes,* it does not deal with historical incidents but rather allows historical images to emerge from the collective unconscious.

Opening with a reference to the deportation of African slaves—"Nous râlions à vos soutes"[19]—the poem introduces the historical theme of the Middle Passage through the voice of the colonized. The conqueror who was the narrating subject of *Les Indes,* the "je" of a discourse of violence, has now been replaced by a collective "nous." Thus, Glissant chooses to express a collective voice (its memory and unconscious), rather than an individual identity. Simultaneously, he poses a dialectic of *nous* versus *vous,* colonized versus colonizer, victim versus oppressor:

> Vous qui savez *lire* l'entour des mots où nous errons
> Désassemblés de nous qui vous *crions* nos sangs (*PR* 11, emphasis mine)

The poet expresses the dichotomy between *nous* and *vous* (colonized and colonizer) by opposing the verbs *lire* and *crier.* He contrasts French, the language of the colonizer, with Creole, the language of the colonized. The former bears the weight of literary tradition, *écriture,* whereas the latter conveys the spontaneity of oral tradition, *oralité.* The gap between *écriture* and *oralité* is bridged when Mathieu reconciles the two, transcribing an oral record into writing—"cet emmêlement d'un cri et d'une écriture"—in Glissant's subsequent novel, *Mahagony* (1987).[20]

Anticipating Glissant's later text, *Pays rêvé, pays réel* recalls earlier works as well:

> Tel qui patiente dans la fiente et encombre nos songeries
> Remonte en sang de mer mêlé aux rouilles des boulets
> Nous fêlons le pays d'avant dans l'entrave du pays-ci. (*PR* 17)

The first verse brings to mind the earlier description of an African captive in *Les Indes*: "Un qui meurt dans la fiente" (*P* 144). In an oneiric vision, sea waters defiled by slavery reveal physical signs of the slave

trade—water tinged with blood and rusty fetters—as well as an impalpable presence, the ghost of the African captive. Haunting the collective memory, this spectre emerges from the depths of a collective unconscious. Reminiscent of Proustian involuntary memory, the fleeting image bears witness to a fractured past and a troubled memory.[21] Just as slaves aboard a *bateau négrier* are shackled, so the real world, the *pays-ci,* is bound to the mythic past, the *pays d'avant.* Studying the African-American slave narrative, Henry Louis Gates, Jr. explains that deprivation of time signaled the slave's status as property; slavery's time was delineated solely by memory.[22] For Glissant, the process of recovering collective memory, the restructuring and rewriting of history, bridges the gap between "slavery's time" and the postcolonial present.

In the process of forging an authentic Antillean identity, the poet not only comes to terms with history or collective memory, but with an equally important cultural component, the Caribbean landscape. If the sea is a predominantly negative signifier, so is the land. Tracing the history of exploitation and dispossession, Glissant discovers that the strong bond between the maroon and the highlands, the remote *mornes,* contrasts with the fundamental rupture between the slave and the lowlands, the plantation canefields. Brought to Caribbean shores as property, a plantation slave could not live in harmony with land that signified dispossession. Only the subversive fugitive who successfully escaped to the highlands continued the pact with nature that characterizes African ancestral tradition, thereby maintaining links to the land. However, now as in the colonial past, Martinicans neither occupy their ancestral space nor a space that they truly possess.[23] Unlike the minority of fugitive maroons, most Antilleans have never achieved harmony with the land. For them, the earth connotes exploitation in the cane fields which, like the Middle Passage, is a haunting and traumatic vestige of slavery, "le souffrir du pays d'antan" (*PR* 63).

Written three decades after the epic, *Pays rêvé, pays réel* is far more pessimistic than *Les Indes,* which pays tribute to rebels who used their creative energy to combat the destructive powers of European conquerors. The more recent poetry is haunted by the fear that this energy has been depleted, that Martinican creativity is drying up just as the Lézarde River has become an insignificant stream. The poet finds sterility permeating the land and writes: "Nous humons ce pays qui tarit en nous" (*PR* 14). He repeats the verb "tarir" throughout the text: "Comme un tamarinier des Indes, qui tarit" (*PR* 48); "Elle est tarie et sans force"

(*PR* 37); "Remontons l'amour tari..." (*PR* 17); "Ainsi renonçons-nous à bien plus que tarir" (*PR* 50); "Quand le bruit des bois tarit dans nos corps" (*PR* 85).

Glissant's pessimism stems from Martinican dependency. Acknowledging that important historical events—the abolition of slavery in 1848, the granting of departmental status to Martinique and Guadeloupe in 1946—were determined by the colonizer not the colonized, he writes: "Qu'est-ce un événement pour nous? Un fait qui s'est produit ailleurs, sans nous, et qui retentit pourtant (pour autant) ici et en nous" (*DA* 100). To accentuate this pessimistic tone, Glissant evokes the image of a wounded agouti: "Sa patte droite est lacérée d'un épini" (*PR* 87), using the Creole word for thorn and choosing the Caribbean rodent as a metaphor for his wounded country, "la terre blessée" (*PR* 83).

In the process of recovering a lost past marked by the earlier choice between dependency and flight (the slave either submitting to the colonial plantation order or fleeing to the *mornes*), Glissant finds a reflection of yesterday's dilemma in French Caribbean reality today, as Martinicans decide between dependency (social security handouts at home), or flight (emigration to France).[24] Ironically, flight, which as *marronage* once preserved identity, now often leads to further alienation. Sustained by the collective memory of indigenous resistance to colonial conquest and domination, the poet, despite his pessimism, remains firmly committed to using his own creative energies to articulate the collective voice of his people. Clearly, Glissant has not abandoned the hope that the energy which sparked former resistance will continue to flow.

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Notes

1. From the epic "Les Indes," in Edouard Glissant, *Poèmes: Un champ d'îles; la terre inquiète; les Indes* (Paris: Seuil, 1965; reprinted 1985), p. 128. All further citations are indicated by *P.*
2. For a further discussion of the relationship between the highlanders (resisters) and lowlanders (collaborators), see Richard D. E. Burton, "Comment peut-on être martiniquais? The Recent Work of Edouard Glissant," *Modern Language Review* 79, 2 (April 1984): 305.
3. The colonial administration tried to impose upon the population an image of the Maroon as a common thief. This plan worked so well that yesterday's Maroon has become today's ordinary bandit. See Edouard Glissant, *Le Discours antillais* (Paris: Seuil), p. 104. All further citations of this text are indicated by *DA*. For a history of the Maroon, see Richard Price, *Maroon Societies. Rebel Slave Communities in the Americas* (Baltimore: The Johns Hopkins University Press, 1973).
4. Bernadette Cailler, "Le Négateur-Terre dans les romans d'Edouard Glissant," *Interdisciplinary Dimensions of African Literature,* ed. Kofi Anyidoho, Abioseh M.

Porter, Daniel Racine, Janice Spleth (Washington, D.C.: Three Continents Press, 1985), p. 55.

5. Columbus set sail from Palos in Spain, not from Genoa, as Glissant suggests, and never returned to Genoa.
6. Gaston Bachelard, *L'Eau et les rêves* (Paris: Corti, 1942), p. 171. All further citations are indicated by *ER*.
7. See Geoffrey Parrinder, *African Mythology* (New York: Peter Bedrick, 1967; reprinted 1987), pp. 82-83.
8. Ada Ugah, "La mer et la quête de soi: Une lecture bachelardienne des romans d'Edouard Glissant," *Présence Africaine* 132 (Winter 1984): 108-25.
9. Alain Baudot, "Edouard Glissant: A Poet in Search of His Landscape ('For what the tree tells')," *World Literature Today* 63, 4 (Autumn 1989): 584.
10. See Tzvetan Todorov, *La Conquête de l'Amérique* (Paris: Seuil, 1982).
11. Bernadette Cailler, "Un itinéraire poétique: Edouard Glissant et l'anti-Anabase," *Présence Francophone* 19 (Autumn 1979): 130.
12. Roger Toumson, "Les écrivains afro-antillais et le réécriture," *Europe* 58, 612 (April 1980): 118.
13. J. Michael Dash, "Introduction," *Caribbean Discourse* (selected translations of Edouard Glissant, *Le Discours antillais*) (Charlottesville: University Press of Virginia, 1989), p. xii.
14. Edouard Glissant, *L'Intention poétique* (Paris: Seuil, 1969), p. 177. In his most recent collection of essays, Glissant concludes: "Comprenons que ce n'est pas à l'endroit de son premier cri (la Guadeloupe) que Saint-John Perse engendre sa poétique, mais aux lieux des origines lointaines, de sa provenance idéale. La poésie prend source dans une idée, dans un vouloir non pas dans la littérature de la naissance" (Edouard Glissant, *Poétique de la relation* [Paris: Seuil, 1990], p. 49).
15. Aimé Césaire, *Cahier d'un retour au pays natal* (Paris: Présence Africaine, 1939; reprinted 1971), p. 111. All further citations are indicated by *C*.
16. Césaire also makes an opaque reference to the help given fugitives by plantation slaves when he writes "Que la forêt miaule/que l'arbre tire les marrons du feu" (*C* 73).
17. See Dash's introduction to *Caribbean Discourse* for a discussion of Glissant's originality and the importance of his journal *ACOMA* in expressing the problems of psychological and cultural dispossession in Martinique and in elaborating a poetics of the Americas (pp. xvi-xvii).
18. Daniel Radford, *Edouard Glissant* (Paris: Seghers, 1982), p. 65.
19. Edouard Glissant, *Pays rêvé, pays réel* (Paris: Seuil, 1985), p. 11. All further citations are indicated by *PR*.
20. Edouard Glissant, *Mahagony* (Paris: Seuil, 1987), p. 29.
21. Dash notes that Glissant echoes the Proustian belief in the link between the material world and immaterial time, between sensation and memory. "Glissant . . . observes," Dash writes, "that it is not the rational mind that restores the past, but that the past resides in material objects that only release their hidden meanings when encountered imaginatively or sensuously" ("Introduction," *Caribbean Discourse,* p. xxxv).
22. Henry Louis Gates, Jr., *Figures in Black: Words, Signs, and the "Racial" Self* (New York: Oxford, 1987), p. 101.
23. For a further discussion of the relationship between the land and dispossession, see Frederick Ivor Case, "Edouard Glissant and the Poetics of Cultural Marginalization," *World Literature Today* 63, 4 (Autumn 1989): 593-98.
24. Dash notes that "In the Caribbean Departments, life is dominated by the Social Security building and the airport. The choice can often be dependency or escape" (*Caribbean Discourse,* p. xviii).