**FR329 Lecture Week 10**

*L’Ile et une nuit* – tragedy : cyclone//fate

Narrative(‘ fabula’)vs. narration (‘syuzhet’) : see distinction established by Russian Formalists (Vladimir Propp, Roman Jakobson) and then French Structuralist narratologists (Gérard Genette, Tzetan Todorov, Roland Barthes)

🡪 ‘narrators’ and ‘narrative voice’

🡪 Postcolonial novelists and the omniscient narrator // authorship and authority = mirror the colonial situation – 19th C: rise of the novel *and* decisive rise of the Imperial West

*L’Ile et une nuit*: simple narrative *but* complex narration (disrupts the visibility of cause-effect relationships) :

* intertextual links with other novels of the trilogy
* Marie-Gabriel and Caribbean/Afro-Caribbean culture and history (Delgrès)
* Personal pronouns and Caribbean subjectivity/authority (see Fanon’s ‘white masks’ and Sartre’s inauthentic selfhood) - Marie-Gabriel: a subject in process
	+ ‘Première heure’: ‘nous’ - collective memory: hurricanes and the island’s history – see in ‘Deuxième heure’: ‘Dehors, le cyclone continue à repasser nos désastres sans lendemains. Les chiens du vent aboient contre mes portes fermées’ (p. 58).
	+ ‘Deuxième heure’ : M.-G. (the poet) and deferential ‘vous’
	+ ‘Troisième heure’ : M.-G. dialoguing with a ‘tu’ = Adrien, the absent lover - ‘[…] tu peux comprendre mon pur désir d’un enfant demain, ici même auprès de moi. C’est-à-dire l’invention d’une présence de **futur imparfait**’ (p. 65)
	+ ‘Quatrième heure’: third person narrator – M.-G. as part of a lineage of strong women : Siméa – diary, hurricane (abortion): ‘ma fille, mon enfant de cœur, je te ferai renaître de cette mort avortée’ (p. 80). Siméa // **Suzanne Césaire**: *Tropiques* (1941-45) with A. Césaire, Astride Maugée and René Ménil.
		- Leo Frobenius
		- Against assimilation in literature
		- Caribbean poetry and Caribbean environment. see: *Le Grand Camouflage. Écrits de dissidence (1941/1945)­*, with a preface by D. Maximin. See also T. Denean Sharley-Whiting: ‘Tropiques and Suzanne Césaire: the Expanse of Negritude and Surrealism’, in *Race and Racism in Continental Philosophy*, ed. by Robert Bernasconi with Sybol Cook (Indiana UP, 2003).
	+ ‘Cinquième heure’: M.-G. addressed as ‘tu’ by music ?
	+ ‘Sixième heure’: third person narrator – Siméa and M.-G. juxtaposed – mythological and historical overtones - ‘Mais alors, qui donc a fait la mer?’ (135, 139, 144).
	+ ‘Septième heure’: ‘nous, c’est toi *et* moi’ (151) M.-G. and Adrien

**Other sources on D. Maximin :**

Donadey, A. (2008), ‘Beyond departmentalization: feminist Black Atlantic reformulations of *outre-mer* in Daniel Maximin’s *L’Isolé soleil*’, *International Journal of Francophone Studies* 11: 1+2, pp. 49–65, doi: 10.1386/ijfs.11.1 and 2.49/1

Martin Munro (2007), ‘Listening to Caribbean History: Music and Rhythm in

Daniel Maximin’s *L’Isolé Soleil*’, *International Journal of Francophone Studies*,

10:3, pp. 393–405.

Nick Nesbitt (2003), ‘Dreaming of the Masters: Jazz and Memory in Daniel

Maximin’s *L’Isolé soleil* and *L’Ile et une nuit*’, *Voicing Memory: History and*

*Subjectivity in French Caribbean Literature*, Charlottesville: U of Virginia P,

pp. 145–69.

Daniel Brant (2014), **‘**[Disaster cosmopolitanism: Catastrophe and global community in the fiction of Daniel Maximin and Maryse Condé](http://0-www.ingentaconnect.com.pugwash.lib.warwick.ac.uk/content/intellect/ijfs/2014/00000017/00000002/art00005)**’,** *International Journal of Francophone Studies*, (17:2), pp. 215-237.