

Le cri et la parole
programme, textes, biographies

7. À partir du cri (*Discours antillais*)

Vois les pays. "Entends les pays, derrière l'îlet". Du point fixe d'ici, trame cette géographie.

Du cri fixe d'ici, déroule une parole aride, difficile. Accorde ta voix à la durée du monde. Sors de la peau de ton cri. Entre en peau du monde par tes pores. Soleil à vif. Nous entassons des salines où tant de mots miroitent. Nous tombons aux falaises par les clameurs de la mer.

Parole non garante. Un peuple ne souffre pas la géhenne de son transbord tout simplement pour que ta voix s'accorde. Le souffle du monde de se résume pas à l'accent des poètes. Le sang et les os étouffés dans la terre ne crient pas par ta gorge.

Parole menacée. Car nous sommes habitués au détour, où la chose dite se love. Nous effilons le sens comme le coutelas sur la roche volcanique. Nous l'étirons jusqu'à ce menu filet d'eau qui lace nos songes. Quand vous nous écoutez, vous croyez la mangouste qui sous les cannes *cherche la traverse*.

Mais parole nécessaire. Raide et cassée. Sortie du gouffre, avec les os. Et qui se cherche dans tant de semblants où nous nous sommes complu. Et qui s'accorde malgré tout à cette énorme mélodie du monde.

(Quitter le cri, forger la parole. Ce n'est pas renoncer à l'imaginaire ni aux puissances souterraines, c'est armer une durée *nouvelle*, ancrée aux émergences des peuples.)

Mikey Smith by Mervyn Morris

Michael Smith ("Mikey") was born in Kingston, Jamaica, on September 14, 1954. He came from a working class background: his father was a mason, his mother a factory worker. Though he claimed that much of his education was acquired on the street, he attended a number of schools, including Jones Town Primary, Denham Town Primary, Kingston College Extension and St George's Extension. He began writing poems in the late 1960s. Selected from a Social Development Commission workshop, he became a student at the Jamaica School of Drama, where he received training which he valued and of which he made good use. By the end of the 1970s he was performing before large crowds at political and cultural events. Two of his poems, "Me Cyaan Believe It" and "Roots", were well known in Jamaica even before they were recorded. He graduated from the Jamaica School of Drama in 1980 with a Diploma in Theatre Arts./Linton Kwesi Johnson gives the following outline of Mikey's international success. "In 1978 Michael Smith represented Jamaica at the eleventh World Festival of Youth and Students in Cuba. That year saw the release of his first recording, a twelve-inch forty-five titled Word ["Me Cyaan Believe It" and "Roots", accompanied by Count Ossie's Rastafarian drummers]... In 1981 Mikey performed in Barbados during Carifesta (a Caribbean regional cultural festival), and was filmed by British Broadcasting Corporation (BBC) Television performing "Mi Cyaan Believe It" for the documentary From Brixton to Barbados. In 1982 Mikey took London by storm with performances at the Camden Centre for the International Book Fair of Radical, Black and Third World Books and also at the Lambeth Town Hall in Brixton for Creation for Liberation. Whilst in Britain, together with Oku Onuora, Mikey also did a successful poetry tour and recorded a reggae album which Island Records released under the title Mi Cyaan Believe It. And the story did not end there: the BBC's Anthony Wall made a television programme about Mikey for the flagship arts series Arena. Entitled 'Upon Westminster Bridge', the programme was broadcast on BBC2 that year [on November 23, 1982] and again after Mikey's death in 1983. In November 1982 Mikey performed in Paris for UNESCO and went on to do a reading in Milan. He returned to Jamaica briefly and then came back to London for another tour, this time as an opening act for the reggae band Black Uhuru, to promote his recently released album. He returned to Jamaica soon after." When Mikey Smith died in Jamaica on August 17, 1983 – "Stoned to death on Stony Hill"(1) – he was not yet 29. At a political meeting one evening in Stony Hill he had heckled a Jamaica Labour Party cabinet minister. Walking in the vicinity the following day, he was confronted by three party activists.

La parole: Excerpt from Upon Westminster Bridge (1982) Anthony Wall

<https://www.youtube.com/watch?v=9oRq1y4CTJg>

When go to various third world countries you can always find the **productions of the mother country, you find various buildings, models of the colonial masters the idea of what culture and value they should strive(?) to us; the colonial conscious they uproot the people from their environment and transfer them into an environment in which they have to try and cope and build, recreate new images for their own self-identification while at the same time hanging on to their roots.** In *The Castle of my skin*, a book written by George Lamming, there was just a girl who asks her teacher if is true that the Queen wear red white and blue panties...**you see it is all a part of images of what these people of high breeding has been instilled in our minds and what is happening now is that the table is**

being turned by the hands of dispossessed, oppressed people./Poem/psalm by William Blake, Jerusalem/ followed by dub poem by Mikey Smith “black and white”/Student: do you recite to a lot of white audiences, and how do you overcome the language difficulty?/Mikey Smith: **not every white person, black person sometimes, understand or fully comprehend, but they show their appreciation by saying we didn’t all understand what you were saying but we could feel it, and it is as...you know if sometime I listen to Cuban poets reading Spanish, I don’t understand Spanish but I can feel it, I relate to that, and yes that move man**/Student: you’re Rastafarian ...MS: I am not really concerned to go on a pilgrimage, my main concern is not to win religious converts here, **my main concern is to build consciousness...**in my poems I am not trying to convey Rasta rasta rasta full stop... love of nursery rhymes...**I realise that what I was going to do is turn a negative experience into a positive, so I reverse it, right? and actually take those derogatory negative terms, and try to relate it to...** recite poem about harsh reality “what a night, what a plight and we can’t get a bite, my life is to fight”... **see, use that reality, that negative and make a positive statement.**

Et le cri: Extrait de Michael Smith- Me Cyan Believe It: <https://www.bbc.co.uk/programmes/p00jflzk>

Traduction poèmes d’Un champ d’îles, par Chase Atherton.

Atelier d’écriture autour d’une page du Discours antillais.

Read and discuss the critical quotes on the importance of landscape (attached)

Read the “Pays” passage and discuss how the criticism plays out in the passage.

- For the creative activity, perform ethnology on ourselves, as Glissant does, scrutinising himself and the Caribbean from the perspective of exile, for it is during creative dislocation that self-awareness becomes more acute. We’ll be building on the idea of co-naissance, the idea that individual consciousness grows, is born, naitre, with the discovery of external reality.

1- I have prepared a sequence of jars, each designed to trigger memory, reflection on belonging (I’m thinking coffee, fruit, different flowers of course in line with the Glissant passage, spice etc). We’ll be using smell as the gateway to unlock hidden chambers of self. There will be 3 minutes (or 5 depending on how many people attend) to write in response to each jar, the memories the smell conjures.

2- The idea of the collective is important I feel, co-naissance, so this exercise involves collaborating together on a collective poem. After the 3 minutes writing time, you will pass the jar and the sheet with your ideas along to the next person, who will add their own response.

3- After each jar has been explored, we’ll read the collective poems and compare how the sensory explorations of self compare to the Glissant passage of “Pays”.

4-Personal writing time – 15-20 minutes – writing

5-Feedback - 10 minutes – sharing & feedback

Eléments de théorie pour l’atelier: Landscape: Edouard Glissant

Beverly Ormerod in “The Freeing of the Waters: Edouard Glissant’s *The Ripening*” writes that for Glissant landscape is the key to a past “which has been deformed or obliterated” and says that through landscape,

He sets out to stimulate Caribbean memory and to force the reader to re-examine the past [...] in an attempt to acquire a sense of the continuous flow of time which lies dormant in Caribbean landscape: the sea with its

middle passage, the canefields bearing perpetual witness to the experience of exploiter and exploited, and the mountain forests filled with the presence of the maroons, the runaway slaves...¹

Here we see landscape as poetics, landscape as history, landscape as ideology, and landscape as “a signifying chain of relationships”, an essential element:

His [Glissant's] hypothesis is that landscape in a New World poetics is not a form of *décor constant* (sentimentalised background), but is inscribed in the text as in painting or music. More powerful than the characters in a novel, landscape becomes an externalization of the profusion and chaos of an American aesthetic.²

“The landscape reveals a poetics of the decentred subject.”³

Dash writes that as far back as *Le Soleil de la conscience* (1956), Glissant articulates “the need to liberate the Caribbean as a docile referent, to give full expression to the ‘primordial chaos’ of Caribbean landscape”, ideas extended and developed in *Le Discours antillais*.⁴

Dash quotes from Glissant's essay:

J'aime ces champs, leur ordre, leur patience, cependant je n'en participe pas. N'ayant jamais disposé de ma terre, je n'ai point cet atavisme d'épargne du sol, d'organisation. Mon paysage est encore emportement; la symétrie du planté me gêne. Mon temps n'est pas une succession d'espérances saisonnières, il est encore de jaillissements et de trouées d'arbres....

I love these fields, their order, their patience; however they are not part of me. Never having had control over my land, I do not experience this reflex of managing the land, of organization. My landscape is still convulsive, the symmetry of planted fields makes me uncomfortable. My time is not a succession of seasonal hopes, but it is still explosive and torn by surging trees...⁵

1: Ormerod, Beverley. *An Introduction to the French Caribbean Novel*. London: Heinemann, 1985. p. 36.

2-5: Dash, Michael. *Edouard Glissant*. Cambridge Studies in African and Caribbean Literature. Cambridge UP: 1995. p. 151. M. Dash, 1995, p. 166.; M. Dash, 1995, p. 150.; M. Dash, 1995, p. 31.; M. Dash, 1995, p. 31

PROGRAMME CONCERT

« Pour un baroque mondialisé »

« On résumera ainsi : qu'il y a une « naturalisation » du baroque, non plus seulement comme art et style, mais comme manière de vivre l'unité-diversité du monde ; que cette naturalisation prolonge et refait le baroque, hors les domaines flamboyants de la seule Contre-Réforme, pour l'étendre en mode chahuté de la Relation ; et qu'en ce plein-sens encore, le baroque historique préfigure de manière étonnamment prophétique les bouleversements actuels du monde⁶. »

Abordée dans le *Discours Antillais*, exposée dans *Poétique de la Relation*, la pensée glissantienne du baroque se démarque des conceptions strictement historiques, comme des théories dorsiennes anhistoriques. Pour Glissant, le baroque est ancré dans les siècles passés mais prolonge à la fois dans les temps présents, les forces vives révélées au seizième et au dix-septième siècles, par la mise en contact de communautés humaines auparavant éloignées.

Ce « baroque mondialisé », comme la pensée de la « créolisation », encourage les artistes à rechercher un « vertige des styles », à articuler un dialogue entre oralité et écriture, à relier sans les annihiler les différences du Tout-Monde. La pensée glissantienne du baroque révèle la beauté des œuvres du passé en mettant à distance leur inscription dans

l'idéologie et les valeurs de leur temps. Inclus dans la poétique de la Relation, ce baroque glissantien invite aussi à se détourner du solipsisme propre à certaines formes d'art contemporain, en abolissant les frontières temporelles, culturelles ou esthétiques. Ce programme directement inspiré par ce « baroque mondialisé » fera entendre des œuvres du dix-septième siècle, des improvisations anciennes et inspirées par des partitions graphiques conçues par la plasticienne Maya Mémin, des musiques de l'oralité.

Seront ainsi entremêlées, dans le désordre, les musiques suivantes :

Ar Baradoz (cantique traditionnel breton)

Toutouig (berceuse traditionnelle bretonne)

Suite pour luth en ré mineur d'Ennemond Gaultier (1575-1651)

Quatre pièces tirées des manuscrits écossais pour luth *Starloch* (1627-1629) et *Skene* (1630)

Improvisations, libres et anciennes.

Nous aurons le plaisir de conclure ce programme par deux chansons de la poétesse et chanteuse Jade Cuttle :

Leaves and lovers

The River

Bio-biblios Participants Cambridge

Chase Atherton:

Chase Atherton vient de terminer un master de création poétique à l'Université de Johns Hopkins, où elle est professeur adjoint en littérature anglaise. L'Université lui a accordé une bourse Mintz en 2018 pour des travaux de recherche en Martinique dans le cadre de sa traduction d'"Un Champ d'îles."

Celia Britton:

Celia Britton is Emeritus Professor of French and Francophone Studies at UCL, and a Fellow of the British Academy. She has published widely on Glissant and other French Caribbean writers. Recent publications include *Language and Literary Form in French Caribbean Writing*, Liverpool University Press, 2014, and *Perspectives on Culture and Politics in the French Antilles*, Legenda, 2018.

Bernadette Cailler:

Bernadette Cailler est Professeur Emérite au Department of Languages, Literatures, and Cultures, The University of Florida. Elle est diplômée des Universités de Poitiers, Paris, et Cornell (PhD 1974). Ses publications incluent *Proposition poétique. Une lecture de l'œuvre d'Aimé Césaire* (1976); *Conquérants de la nuit nue. Edouard Glissant et l'H(h)istoire antillaise* (1988); *Carthage ou la flamme du brasier. Mémoire et échos chez Virgile, Senghor, Mella, Ghachem, Augustin, Ammi, Broch, et Glissant* (Rodopi, 2007). Elle est également l'auteur d'articles sur les œuvres de Perse, Deprestre, Glissant, C.H. Kane, S. Schwarz-Bart, Césaire, Mudimbe, Damas, S. Weil, Yourcenar, Chedid, Levinas, Lorand Gaspar etc.

Loïc Céry:

Loïc Céry dirige le pôle numérique de l'Institut du Tout-Monde fondé par Édouard Glissant en 2006, où il assure également la direction exécutive du Centre international d'études Édouard Glissant (CIEEG) créé en octobre 2018. À l'ITM, il a également créé et coordonne les cycles pluridisciplinaires « Traduction » et « Penser la Caraïbe, penser le monde » en partenariat avec la FMSH. Il a fondé en 2011 l'IFUPE (Institut de formation universitaire pour étudiants étrangers, établissement privé d'enseignement supérieur, Paris) et en 2006 *La nouvelle anabase*, revue d'études persiennes (Éditions L'Harmattan). Spécialiste de Saint-John Perse et d'Édouard Glissant, il a également consacré plusieurs études à Léopold Sédar Senghor, Patrick Chamoiseau, les expressions littéraires de la mémoire de l'esclavage, l'intertextualité, la traduction littéraire, la diffusion numérique des savoirs. Il publie prochainement *Édouard Glissant, une traversée de l'esclavage*, étude herméneutique et anthologie commentée.

Jacques Coursil:

Jacques Coursil est spécialiste de linguistique, sémioticien, chercheur en philosophie des mathématiques, compositeur et musicien de jazz français. Il est professeur *Emeritus* en sciences du langage à l'université de Normandie, l'université des Antilles, Cornell et U.C. Irvine. Parmi ses publications: *La Fonction Muette du Langage* (Ibis Rouge 2000); *Valeurs Pures* (Lambert-Lucas 2015) Prix Edouard Glissant 2017; à paraître: *Le paradoxe Francophone* (2019); *Le Silence du Dialogue* (2020); Enregistrements: *Black Suite* (1969); *Way Ahead* (1969); *Minimal Brass* (2005); *Clameurs* (2007); *Trails of Tears* (2011); FreeJazzArt

Jade Cuttle

Jade Cuttle read French & Russian at the University of Cambridge (Homerton College), graduating with first-class honours. Now Deputy Poetry Editor at *Ambit Magazine*, she is completing an MA in Creative Writing (Poetry) at the University of East Anglia.

A poet and plant-whisperer, Jade has performed her poetry on BBC Radio 3 ('The Miracle of Mould') and in association with BBC Proms ('The Art of Splinters'). She has been commissioned to write for other BBC podcasts such as celebrating Shakespeare's 400th anniversary through song ('I can't fall in love with the night') and

spoken word specials on BBC Introducing ('Contains Strong Language'). A double recipient of the Foyle Young Poet Award, Jade also won 1st place in the 2014 BBC Proms' Poetry Competition and the National Seafaring Limerick Competition 2014 judged by Ian McMillan. She won 2nd place in the Ledbury Poetry Festival Competition 2011 (Young Category) and 3rd place in the Poetry Book Society's National Student Poetry Competition 2013, judged by Daljit Nagra. She is a winner in the 2018 Creative Future Literary Awards for her short story 'Hearts for Sale', selected by Lemn Sissay, and will receive her prize at the Southbank Centre in London as part of the London Literature Festival.

Jade is also a singer-songwriter, translating metaphor into melody. Her debut album of poem-songs 'Leaves & Lovers' is inspired by the humble-hearted wisdom and resilience of nature. Her next album of poem-songs, including 'Maggots' and 'Algal Bloom', will be released through Warren Records in 2019 with funding and support from PRS Foundation and Make Noise. Jade has performed at a range of festivals including Ledbury Poetry Festival, Ilkley Literature Festival, Sheffield's Off The Shelf, Beverley's Lit Up, Saboteur Awards, and York Literature Festival. She was Poet-in-Residence for Ilkley Literature Festival 2017.

Her reviews are published in The Times Literary Supplement, The Poetry Review, the Guardian, Magma, Mslexia, Poetry School, Poetry Wales, Modern Poetry in Translation, The Brixton Review of Books, and Poetry Book Society. Other articles appear in Culture Trip, The Sunday Times, Wasafiri and The Observer.

Sylvie Glissant:

Sylvie Sema Glissant est peintre et psychanalyste. Elle dirige l'Institut du Tout-Monde, fondé par Edouard Glissant. Elle a écrit "La terre magnétique. Les errances de Rapa Nui, l'Île de Pâques" avec Edouard Glissant.

Jeanne Jégouso:

Jeanne Jégouso est la fondatrice, co-directrice et webmaster de la Library of Glissant Studies. Elle est Assistant Professor à Hollins University (Virginie) où elle enseigne les littératures de la Caraïbe et de l'Océan Indien. Elle a obtenu un doctorat en littérature française et comparée avec une option en anthropologie culturelle à l'Université d'État de la Louisiane (LSU). Elle a présenté ses travaux et organisé des séances sur Édouard Glissant et les littératures caribéennes au cours de plusieurs conférences internationales parmi lesquelles l'Annual Meeting de la Modern Language Association (MLA) dont elle dirigea le caucus des doctorants, à l'Annual Meeting de l'American Comparative Literature Association (ACLA). Elle est l'auteure de plusieurs chapitres portant sur les travaux d'Alfred Alexandre et Édouard Glissant. Elle travaille actuellement à la rédaction de son premier ouvrage intitulé *La poétique du dépassement dans les littératures contemporaines des Antilles et de l'Océan Indien*.

Kate Keohane:

Kate Keohane is a 3rd year PhD candidate in the History of Art at the University of St Andrews. Funded by an EULAC Horizon2020 grant, her thesis entitled *Some Otherwhere: Édouard Glissant and the Caribbean Landscape in Contemporary Art* considers the previous uses of Glissant in the fields of contemporary visual art and exhibition practice. Through a return to his key theoretical texts, it offers an alternative conceptual approach to works that use the Caribbean landscape as setting, scene and site/sight.

Kate has a forthcoming publication with Manchester University Press and is co-editing a special issue for The Journal of Curatorial Studies on the subject of collateral pavilions at the Venice Biennale.

Jean Khalifa:

Jean Khalifa specialises in the history of philosophy, modern literature (in particular contemporary poetry and writing in French from North Africa and the Caribbean), aesthetics and anthropology. He is the Editor of *What is Intelligence?* (CUP, 1994 and 1996); *Afrique du sud: le cap de bonne espérance* (with Chris Alden, Les Temps Modernes, 1995); *The New French Poetry, a Bilingual Anthology* (with David Kelley, Bloodaxe Books, 1996); *The Dialogue between Painting and Poetry* (Black Apollo Press, 2001); *An Introduction to the Philosophy of Gilles Deleuze* (Continuum, 2003); *Frantz Fanon*, a special issue of *Wasafiri* No 44 (Routledge, 2005); *Pour Frantz Fanon*, a special edition of *Les Temps Modernes*, No 635-636 (Gallimard, 2006); the first complete edition of Michel Foucault's *History of Madness* (Routledge, 2006 and 2009). An interview on Fanon is available at http://www.rfi.fr/francais/radio/editions/072/edition_53_20060219.asp. He has recently published articles on Pascal, Rousseau, Deleuze, Sartre, Fanon, Césaire, St John Perse, Glissant, Michaux, Cavallès, Maccheroni, Roche, on typographic forms and on the relationship between contemporary poetry and the image. Several broadcasts and press articles on his edition of Fanon's collected writings, *Écrits sur l'aliénation et la liberté* (Jean Khalifa and Robert Young, ed., La Découverte, 2015 and Hibr, Algiers, 2015; English translation: Bloomsbury, 2018)

His *Poetics of the Antilles: Poetry, History and Philosophy in the Writings of Perse, Césaire, Fanon and Glissant* was published in 2017 by Peter Lang, Oxford. He is working on a book on Fanon's *Les Damnés de la terre* (for Routledge) and a study of Foucault on insanity. He is a member of *Livre Espace de Création*, a programme of the French Agence Nationale de La Recherche, which digitised a significant selection of livres d'artistes from the Jacques Doucet collection and published several studies on the book as a space of creativity in the twentieth century (<http://lec.hypotheses.org/presentation>).

Raphaël Lauro

Raphaël Lauro graduated from the University of Paris-Nanterre in 2015, where he completed a doctoral thesis entitled *Édouard Glissant, penseur du monde, poète de la terre* (*Édouard Glissant, Thinker of the World, Poet of the Earth*) and taught 20th & 21st century French and Francophone literature from 2008-2014. From 2008-2011,

Lauro also served as the secretary and assistant to Édouard Glissant, which included contributing to the completion of Glissant's final work, a poetic anthology entitled *La Terre, le Feu, l'Eau et les Vents. Une anthologie de la poésie du Tout-monde*, which was published by Galaade in 2010. For nearly three years following Glissant's death in 2011, Lauro also classified Glissant's archives, which in 2014 were recognized as a "National Treasure" by the French Ministry of Culture and are currently housed at the National Library of France (BNF). Lauro's interest in contemporary archives and manuscripts later inspired him to establish an archive of the works of Agustín Cárdenas, a Cuban sculptor about whom Lauro is currently completing a monograph (*Agustín Cárdenas, une vie de sculpteur*), and of the deceased Tunisian thinker Abdelwahab Meddeb, whose previously unpublished radiophonic chronics Lauro edited for publication in 2017 (Abdelwahab Meddeb, *Le Temps des inconciliables. Contre-prêches II*, Seuil). Lauro has written several articles for peer-reviewed journals and participated in numerous symposiums and cultural projects on the works of Édouard Glissant, including the exhibition "Gabriel Garcia Marquez, Édouard Glissant. The Caribbean: Solitudes and Relation" at the Memorial ACTe in Guadeloupe from 2017-2018, for which he served as a scientific advisor.

Katie Fleming

Katie Fleming is a current PhD student in French at the University of Cambridge, UK, writing about the films of Marguerite Duras in relation to twentieth- and twenty-first-century French philosophy. She is currently writing a chapter on sound and the voice in relation to questions of race in two of Duras's films: *India Song* (1975) and *Les Mains négatives* (1978). In the course of this research the philosophy of Édouard Glissant has become an area of focus, along with Jacques Rancière and Gilles Deleuze. Although she is fairly new to his thought, she is particularly interested in questions of opacity and rhizomatic models of Relation through the voice.

Alecia McKenzie:

She studied at Alpha Academy in Kingston, Troy University in Alabama, and Columbia University in New York, focusing on languages, art and journalism. At Troy University, she was the first Jamaican editor of the student newspaper, *The Tropolitan*, and graduated summa cum laude. She has worked for various international news organizations and has taught Communications at the Vrije Universiteit Brussel. Besides Jamaica, she has lived in the United States, Belgium, England and Singapore and now mainly shares her time between France, where she is based with her family, and the Caribbean. Her first collection of short stories, *Satellite City*, won the regional Commonwealth Writers Prize for Best First Book (Canada and the Caribbean). Her second book, *When the Rain Stopped in Natland*, is a novella for young readers, and has been included on the literacy program in several schools.

That was followed by a novella for teenagers, *Doctor's Orders*, which is a part-adventure, part-detective story, with mostly teenage characters, set in the Caribbean; and a second collection of stories, *Stories From Yard*, first published in its Italian translation. Her latest book is *Sweetheart*, a novel, which on 21 May 2012 was announced as the Caribbean regional winner of the Commonwealth Book Prize 2012. The French translation of *Sweetheart* (*Trésor*) won the Prix Carbet des lycéens in 2017. McKenzie's stories have appeared in the following anthologies, among others: *The Oxford Book of Caribbean Short Stories*, *Global Tales*, *Light Transports*, *Girls' Night In*, *Stories from Blue Latitudes*, *The Penguin Book of Caribbean Short Stories*, *Bridges: A Global Anthology of Short Stories*, *Crises, Risks and New Regionalisms in Europe and Rómanska Ameríka* (Icelandic). Literary magazines and sites that have carried her short fiction include *The Malahat Review and Culture* (French). Her poetry has also been published in the *Journal of Postcolonial Writing*, the *Journal of Caribbean Literatures*, *Leggere Donna*, *The Gleaner* (newspaper) and other publications.

As a reporter, she has written numerous articles that have appeared in a range of media, including *The Guardian*, *Black Enterprise*, *The Wall Street Journal Europe*, and the *Times Daily*, where she began her career.

Josiane Ranguin:

Josiane Ranguin is Assistant Professor (ATER) at Université de Valenciennes et du Hainaut-Cambrésis (UVHC). She has published extensively on Caribbean literature and on Caryl Phillip in particular (see her paper on *Crossing the River*, at Caen University:

<http://publis-shs.univ-rouen.fr/eriac/index.php?id=438>). She is also Interview Editor for *Postcolonial Text*.

Jean-Luc Tamby:

Jean-Luc Tamby est musicologue et musicien. Il enseigne la guitare et le luth au Conservatoire de Rennes, et l'improvisation au CEFEDEM de Normandie. Il a soutenu en 2011 une thèse de doctorat sur les prolongements musicaux de la pensée et de la poésie d'Édouard Glissant et a publié des articles sur ce sujet en France et à l'étranger. Il est chargé d'un cours sur les esthétiques de la globalisation, du métissage et de l'hybridation, à l'Université de Rouen et intervient au Pôle supérieur Bretagne Pays de Loire. En tant que luthiste, spécialisé dans les répertoires du 16^{ème} et du 17^{ème} siècles, il se produit en Europe et dans le monde notamment avec le Poème Harmonique; a collaboré avec l'Ensemble Variance et Thierry Pécou. Il a fondé le collectif Les Batoutos à partir d'une conception élargie de la notion de baroque, empruntée à Édouard Glissant, mettant l'accent sur les échanges interculturels et l'improvisation. Travaux et articles: à paraître, "Quand le silence enfin s'emmêle au bruit": esquisse d'une esthétique musicale dans *La Cohée du Lamentin*. Presses Universitaires des Antilles; "Le gouffre et la lumière, Claude Debussy, Herbie Hancock, Thierry Pécou", *Debussy, la trace et l'écart*, Paris, L'Harmattan, 2018; "Les paradoxes de l'improvisation" (In *L'improvisation musicale collective*), Paris, L'Harmattan, 2016; en collaboration avec Emilie Yaouanq-Tamby, direction et contribution: *Thierry Machuel Voyageur de la voix*, CNDP, 2013; "The Sorcerer and the Quimboiseur: Poetic Intention in the Works of Miles Davis and Édouard Glissant." *American Creoles: The Francophone Caribbean and the American South*. Eds. Martin

Munro and Celia Britton. Liverpool: Liverpool U P, 2012; "Orphée du tout-monde", In *L'Éducation musicale* (2009).

Emilie Yaouanq:

Emilie Yaouanq-Tamby est agrégée de lettres modernes et docteur en littérature comparée. Ses travaux portent sur le symbolisme, les genres du conte, du poème en prose et plus largement, sur les liens entre littérature et chanson populaire. Ses recherches s'orientent en ce moment sur la didactique du français, et sur les questions de différenciation pédagogique et de réception créative.

Harpiste traditionnelle depuis son enfance, elle accompagne des conteurs bretons. Depuis 2012, elle s'est initiée à la harpe ancienne gothique, et se produit régulièrement en duo avec Jean-Luc Tamby.

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